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A CURRICULUM FOR ENGLISH

Grade 9

Student Packet

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A CURRICULUM FOR ENGLISH

Student Packet

THE KINDS:

ATTITUDE, TONE, PERSPECTIVE

Grade 9

TE000 064

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THE KINDS:

ATTITUDE, TONE PERSPECTIVE

Grade 9

CORE TEXTS:

No basic texts. The materials included in the lessons of this unit are to be read according to the assignments made by your teacher.

SUPPLEMENTARY TEXTS:

Your teacher will no doubt assign reading in supplementary texts from time to time.

OVERVIEW:

This unit first discusses the general relationships which exist between the author and his subject and audience. Then several distinct literary forms, or genres, are examined which have distinguishing features, but which also, as literature, display conscious and unconscious relationships between the author and his subject and audience.

I. Attitude, Tone, Perspective:

To the Student:

We shall be concerned in this unit with discovering the nature of the attitude a writer takes toward his subject and his reader and with the literary kind which he uses to communicate this attitude. We will find this attitude not in the biographical fact of the author's life but in the work he has created.

Let us therefore begin our unit by examining a few short selections as a means of discovering and becoming conscious of the ways a writer uses to establish the relationship between his subject and his reader and the kinds of relationships which he establishes.

Read "Uncle Podger Hangs a Picture." Then answer the questions which follow this selection. By finding the answers to these questions, you will be beginning to understand the relationships between the writer and his subject and the writer and you.

UNCLE PODGER HANGS A PICTURE

by

Jerome K. Jerome

Harris always reminds me of my poor Uncle Podger. You never saw such a commotion up and down a house, in all your life, as when my Uncle Podger undertook to do a job. A picture would have come home from the frame-maker's and be standing in the dining-room, waiting to be put up; and Aunt Podger would ask what was to be done with it, and Uncle Podger would say:

"Oh, you leave that to me. Don't you, any of you worry yourselves about that. I'll do all that."

And then he would take off his coat and begin. He would send the girl out for sixpen'orth of nails, and then one of the boys after her to tell her what size to get; and, from that, he would gradually work down, and start the whole house.

"Now you go and get me my hammer, Will," he would shout; "and you bring me the rule, Tom; and I shall want the step-ladder, and I had better have a kitchen-chair, too; and, Jim! you run round to Mr. Goggles, and tell him, 'Pa's kind regards, and hopes his leg's better; and will he lend him his spirit-level?' And don't you go, Maria, because I shall want somebody to hold me the light; and when the girl comes back, she must go out again for a bit of picture-cord; and Tom--where's Tom?--Tom, you come here; I shall want you to hand me up the picture."

And then he would lift up the picture, and rope it, and it would come out of the frame, and he would try to save the glass, and cut himself; and then he would spring round the room, looking for his handkerchief. He could not find his handerchief, because it was in the pocket of the coat he had taken off, and he did not know where he had put the coat, and all the house had to leave off looking for his tools, and start looking for his coat; while he would dance round and hinder them.

"Doesn't anybody in the whole house know where my coat is? I never came across such a set in all my life--upon my word I didn't. Six of you!--and you can't find a coat that I put down not five minutes ago! Well, of all the--"

Then he'd get up, and find that he had been sitting on it, and would call out:

"Oh, you can give it up! I've found it myself now. Might just as well ask the cat to find anything as expect you people to find it."

And, when half an hour had been spent in tying up his finger, and a new glass had been got, and the tools, and the ladder, and the chair, and the candle had been brought, he would have another go, the whole family, including the girl and the charwoman, standing round in a semicircle, ready to help. Two people would have to hold the chair, and a third would help him up on it, and hold him there, and a fourth would hand him a nail, and a fifth would pass him up the hammer, and he would take hold of the nail, and drop it.

"There!" he would say, in an injured tone, "now the nail's gone."

And we would all have to go down on our knees and grovel for it, while he would stand on the chair, and grunt, and want to know if he was to be kept there all the evening.

The nail would be found at last, and by that time he would have lost the hammer.

"Where's the hammer? What did I do with the hammer? Great heavens! Seven of you, gaping round there, and you don't know what I did with the hammer!"

We would find the hammer for him, and then he would have lost sight of the mark he had made on the wall, where the nail was to go in, and each of us had to get up on a chair, beside him, and see if we could find it; and we would each discover it in a different place, and he would call us all fools, one after another, and tell us to get down. And he would take the rule, and re-measure, and find that he wanted half thirty-one and three-eights inches from the corner, and would try to do it in his head, and go mad.

And we would all try to do it in our heads, and all arrive at different results, and sneer at one another. And in the general row, the original number would be forgotten, and Uncle Podger would have to measure it again.

He would use a bit of string this time, and at the critical moment, when the old fool was leaning over the chair at an angel of forty-five, and trying to reach a point three inches beyond what was possible for him to reach, the string would slip, and down he would slide on to the piano, a really fine musical effect being produced by the suddenness with which his head and body struck all the notes at the same time.

And Aunt Maria would say that she would not allow the children to stand round and hear such language.

At last, Uncle Podger would get the spot fixed again, and put the point of the nail on it with his left hand, and take the hammer in his right hand. And, with the first blow, he would smash his thumb, and drop the hammer, with a yell, on somebody's toes.

Aunt Maria would mildly observe that, next time Uncle Podger was going to hammer a nail into the wall, she hoped he'd let her know in time, so that she could make arrangements to go and spend a week with her mother while it was being done.

"Oh!" you women, you make such a fuss over everything," Uncle Podger would reply, picking himself up. "Why, I like doing a little job of this sort."

And then he would have another try, and, at the second blow, the nail would go clean through the plaster, and half the hammer after it, and Uncle Podger would be precipitated against the wall with force nearly sufficient to flatten his nose.

Then we had to find the rule and the string again, and a new hole was made; and, about midnight, the picture would be up--very crooked and insecure, the wall for yards round looking as if it had been smoothed down with a rake, and everybody dead beat and wretched--except Uncle Podger.

"There you are," he would say, stepping heavily off the chair on to the charwoman's corns, and surveying the mess he had made with evident pride. "Why, some people would have had a man in to do a little thing like that!"

- from Three Men in a Boat

Questions:

1. What are the words, the sentences which most pointedly tell the reader the perspective in which Jerome is viewing his subject?
2. What elements in this episode suggest the kind of reader to whom Jerome is addressing this account of Uncle Podger? What kind of a person is this reader likely to be; that is, what kind of a person would be most receptive to this account and to the kind of language which Jerome used? What is the attitude of this work toward its audience?
3. What is Jerome like? What kind of character and personality does our author give him?

If you have considered these questions well, you have begun to become conscious of the way a particular writer establishes his stance toward his subject and his reader. You are also aware of the feeling which the writer, by means of his writing, has been able to give to his subject and communicate to his reader.

To learn more about these matters, look at the following essay, "Mary White," written by her father, William Allen White:

MARY WHITE

by

William Allen White

Although it is unnecessary to know that this obituary of Mary White was written by her father when his grief was still fresh, this fact may interest you. Does it have any bearing upon the questions which follow?

1. From the life of his daughter, the author has selected certain of her activities to recount. What is the nature of these activities? What does the author's selection of these activities tell us of the perspective in which he views his subject?
2. For what kind of reader was White writing? What assumptions does he make about his audience, about its emotions and understanding? If his intention was not limited to explaining the cause of his daughter's death, what other purpose may he have had in mind? Refer to specific sentences and words to support your statement.
3. Which parts of this selection tell us how White presents himself as a man--his character and personality--? Do these parts tell us directly how White felt about the death of his daughter? In what person is this account told? What position has White assumed from which to write this account?
4. In what paragraph does White come closest to revealing his ethos, his inner nature? What effect do such sentences as these create: "I'm always trying to hold them in my lap," she used to say; "and Mother," she protested, "you don't know how much I get by with, in my braided pigtails, that I could not with my hair up"? Do these sentences seem out of place in this selection? Explain why or why not. What effect does the feeling in these sentences have on the final paragraph; that is, do they intensify or diminish the feeling in it? Support your judgment with evidence from the essay.
5. What is the difference between Jerome's and White's perspectives on their respective subjects?--their attitude toward their respective readers? In what spirit respectively have the two authors written their selections?

Let us read next two short paragraphs which, in general, deal with the same subject--birds. Let us see if we can detect the differences between the two authors who wrote these--between their perspective on their subjects, between the assumptions which they make about the readers to whom they addressed this writing, and between the feelings which characterize their writing.

BIRDS IN FLIGHT

by

Mary Webb

- from The Spring of Joy

BIRDS AND DEATH

by

W. H. Hudson

- from Birds in Town and Village

Questions:

1. In what respect do these two authors seem to view their subjects in the same perspective? How do their perspectives differ?
2. What differences can you detect between the respective readers of these two selections; that is, how do the authors reveal the differences between the readers to whom they have addressed their writing?
3. Which selection has the more serious feeling? Refer to ideas or sentences in the paragraphs to prove your point. Is that a matter of the writer's ethos or tone?
4. From what kind of a position is each of these two writers viewing his subject: direct or indirect observation? What words in each selection tell us?

Perspective:

Let us consider in more detail what we have called "perspective." It may be explained thus: If you decide to take a picture of some scene, you usually consider the physical place--near or far, left or right, slightly above or below the scene—in order to get the best picture. For example, you will also look for a background which will bring out well the subject which you are photographing. You will also vary the angle of the camera to get into the picture the effect you want to show. For example, if you want to catch the height of a great building, such as a metropolitan skyscraper, you may focus your camera upward. From this angle you will catch much of the sense of great height that you want to show a friend who has never seen a tall building. If you want to catch the texture of a cobblestoned street, you may focus your camera almost directly downward to capture the shapes and texture of the cobblestones. Just as a photographer adjusts his position when he takes a picture in order to capture on film the kind of object he wants to show and he wants his viewer to see, the writer also assumes a particular position respecting the subject which he is treating, a position which, unlike that of the camera, is emotional or intellectual. The writer may select from many positions the one which suits his purpose best. Between the writer's position and the kind of representation he makes of his subject there is a close relationship. By assuming a certain position he may bring into prominence one element of his subject and minimize others. If the writer is sufficiently skillful in this respect, his reader will see his subject from exactly the same position. That which the author has planned to bring into prominence will seem to the reader to be the most important element in the writing. That which is unimportant to the writer, the reader will find unimportant also.

To see this characteristic of the writer, let us read part of a chapter of Thoreau's Walden.

BRUTE NEIGHBORS

by

Henry David Thoreau

. . . One day when I went out to my woodpile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, fiercely contending with one another. Having once got hold they never let go, but struggled and wrestled and rolled on the chips incessantly. Looking farther, I was surprised to find that the chips were covered with such combatants, that it was not a duellum[1] but a bellum,[2] a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black. The legions of these Myrmidons[3] covered all the hills and vales in my woodyard, and the ground was already strewn with the dead and dying, both red and black. It was the only battle which I have ever witnessed, the only battlefield I ever trod while the battle was raging; internecine war; the red republicans on the one hand, and the black imperialists on the other. On every side they were engaged in the deadly combat, yet without any noise that I could hear, and human soldiers never fought so resolutely. I watched a couple that were fast locked in each other's embraces in a little sunny valley amid the chips, now at noonday prepared to fight till the sun went down, or life went out. The smaller red champion had fastened himself like a vise to his adversary's front, and through all the tumblings on that field never for an instant ceased to gnaw at one of his feelers near the root, having already caused the other to go by the board; while the stronger one dashed him from side to side, and, as I saw on looking nearer, had already divested him of several of his members. They fought with more pertinacity than bulldogs. Neither manifested the least disposition to retreat. It was evident that their battle cry was "Conquer or die." In the meanwhile there came along a single red ant on the hillside of this valley, evidently full of excitement, who either had dispatched his foe or had not yet taken part in the battle; probably the latter, for he had lost none of his limbs; whose mother had charged him to return with his shield or upon it. Or perchance he was some Achilles,[1] who had nourished his wrath apart, and had now come to avenge or rescue his Patroclus. He saw this unequal combat from afar--for the blacks were nearly twice the size of the red--he drew near with rapid pace till he stood on his guard within half an inch of the combatants; then, watching his opportunity, he sprang upon the black warrior, and commenced his operations near the root of his right foreleg, leaving the foe to select among his own members; and so there were three united for life, as if a new kind of attraction had been invented which put all other locks and cements to shame. I should not have wondered by this time to find that they had their respective musical bands stationed on some eminent chip, and playing their national airs the while, to excite the slow and cheer the dying combatants. I was myself excited somewhat even as if they had been men. The more you think of it, the less the difference. And certainly there is not the fight recorded in Concord history, at least, if in the history of America, that will bear a moment's comparison with this, whether for the numbers engaged in it, or for the patriotism and heroism displayed. For numbers and for carnage it was an Austerlitz or Dresden.[2] Concord Fight![3] Two killed on the patriots' side, and Luther Blanchard wounded! Why, here every ant was a Buttrick--"Fire! for God's sake fire!"--and thousands shared the fate of Davis and Hosmer.[4] There was not one hireling there. I have no doubt that it was a principle they fought for, as much as our ancestors, and not to avoid a threepenny tax on their tea; and the results of this battle will be as important and memorable to those whom it concerns as those of the battle of Bunker Hill, at least.

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[1] duellum: duel

[2] bellum: war

[3] Myrmidons: followers of Achilles in the Trojan War.

I took up the chip on which the three I have particularly described were struggling, carried it into my house, and placed it under a tumbler on my window sill, in order to see the issue. Holding a microscope to the first-mentioned red ant, I saw that, though he was assiduously gnawing at the near foreleg of his enemy, having severed his remaining feeler, his own breast was all torn away, exposing what vitals he had there to the jaws of the black warrior, whose breastplate was apparently too thick for him to pierce; and the dark carbuncles of the sufferer's eyes shone with ferocity such as war only could excite. They struggled half an hour longer under the tumbler, and when I looked again the black soldier had severed the heads of his foes from their bodies, and the still living heads were hanging on either side of him like ghastly trophies at his saddlebow, still apparently as firmly fastened as ever, and he was endeavoring with feeble struggles, being without feelers and with only the remnant of a leg, and I know not how many other wounds, to divest himself of them; which at length, after half an hour more, he accomplished. I raised the glass and he went off over the window sill in that crippled state. Whether he finally survived that combat, and spent the remainder of his days in some Hotel des Invalides,[1] I do not know; but I thought that his industry would not be worth much thereafter. I never learned which party was victorious, nor the cause of the war; but I felt for the rest of that day as if I had had my feelings excited and harrowed by witnessing the struggle, the ferocity and carnage, of a human battle before my door.

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[1] Achilles: Greek hero represented in the Iliad as sulking in his tent over a hurt to his pride, but when his best friend Patroclus is killed, he forgets his wrath and re-enters the battle in his desire for vengeance.

[2] Austerlitz, Dresden: battles of Napoleon, attended by terrible loss of life. In the former 10,000 were killed, in the latter between 7,000 and 8,000.

[3] Concord Fight: The Battle of Concord which with that of Lexington opened the American Revolution.

[4] Blanchard, Buttrick, Davis, Hosmer: natives of Concord participating in the fight, the last two being the only ones killed.

- from Walden

Although Thoreau began his account of the battle of the ants from the position of a neutral observer of a common natural occurrence, by the time he ended it he had shifted his position in at least two respects:

1. With what words or sentence do you find Thoreau beginning to shift his position from that of neutral observer?
2. At the beginning, this account seems simply to be an observation of two species of ants fighting to destroy each other. With what words or lines do these ants lose their original identity and become something else? For what do the ants seem to stand before we reach the end of the account?
3. What does the account of the battling ants reveal of the mind involved in this work? In what respects did you find yourself in the position to which Thoreau shifted shortly after he began to write this account?

Thoreau's account of the battle of the ants produces an effect quite different from that one would get if he simply photographed the scene. The camera is usually an accurate reporter of the scene which it photographs, its picture reproducing every object within the frame of the exposed film. A painter of the same scene, however, may not be as faithful as the camera in reproducing all of the details of the scene. The painter is not a mechanical apparatus as is the camera. The camera can do only what it was created to do even though in the hands of a skillful photographer it can do a great deal. But the painter, being a human being with feelings and ideas and a sense of what is appropriate, can determine what parts of a scene he will include and what exclude. When he paints a picture of an actual scene, he may eliminate certain details, simplify others, and amplify still others. In the scene he sees certain elements which appeal to him and which he wants to appeal to the viewer of his painting. Using form, color, and perspective, the painter will reproduce the scene in a way calculated to affect the viewer just as the artist has been affected by it. By eliminating certain parts and magnifying others in the scene, the painter is practicing a kind of distortion which, within his judgment, is the privilege of the artist. Although it may not be as easy for a student to detect the writer practicing the same kind of technique as that of the artist, the literary artist does use it. If a student examines the writer's work carefully, he will soon see that the writer may have eliminated certain details and exaggerated others. Just as the painter wants the viewer to see in a particular way the scene which he has reproduced, so the writer wants his reader to understand his work with the same sense of values and esthetic judgments which he had in mind when he wrote the selection. The romantic writer may want the reader to share his sense of the beauty in life. The realistic writer may want his reader to see some of the unpleasant aspects which he sees in life. Both writers, therefore, will eliminate from their respective subjects those qualities of life which are contrary to their particular views. Between these two kinds of writers, the romantic and the realistic, there are, of course, various others who may be clearly neither one nor the other but a mixture of the two, and their work will reveal the particular point at which they stand between the two extreme views. There are other writers, too, whose works may go beyond the two poles--those who deal with a world far beyond the simply romantic or the simply realistic. And there are those who are critics of the life which they see about them, writers whose main intention in the treatment of their subject may be to point out its shortcomings and to suggest ways of improving it. There are also writers who see humanity as helpless to change its state, and these may comment indirectly through their subjects on the possibilities which life offers and the inability of men to achieve these possibilities.

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[1] Hotel des Invalides: famous veterans' home in Paris.

As painters are not always painters of scenes, so writers are not always concerned with the non-human. Both may treat man, the two performing the function of portraitist. To see how the writers may represent man, read one example. W. S. Gilbert has written a portrait of the Duke of Plaza-Toro. What kind of person does Gilbert see?

THE DUKE OF PLAZA-TORO

by

W. S. Gilbert

In enterprise of martial kind,
   When there was any fighting,
He led his regiment from behind
   (He found it less exciting).
But when away his regiment ran,
   His place was at the fore, O!
         That celebrated,
         Cultivated,
         Underrated
         Nobleman,
The Duke of Plaza-Toro!

When, to evade destruction's hand,
   To hide they all proceeded,

No soldier in that gallant band
   Hid half as well as he did.
He lay concealed throughout the war,
   And so preserved his gore, O!
         The unaffected,
         Undetected,
         Well-connected
         Warrior,
The Duke of Plaza-Toro!

In every doughty deed, ha, ha!
He always took the lead, ha, ha!
         That unaffected,
         Undetected,
         Well-connected
         Warrior,
The Duke of Plaza-Toro!

When told that they would all be shot
   Unless they left the service,
That hero hesitated not,
   So marvelous his nerve is.
He sent his resignation in,
   The first of all his corps, O!
         That very knowing,
         Overflowing,
         Easygoing
         Paladin,
The Duke of Plaza-Toro!

To men of grosser clay, ha, ha!
He always showed the way, ha, ha!
         That very knowing,
         Overflowing,
         Easygoing
         Paladin,
The Duke of Plaza-Toro!

- from The Gondoliers, 1889.

Questions:

What is W. S. Gilbert's intention in this verse? What kind of a person is the Duke? Before attempting to answer these questions, discover the meanings of whichever of the following words you do not know: martial, gore, doughty, Paladin. (You may like to know that the title translates "The Duke of the Place of the Bull.")

1. In the first four lines of stanzas 1 and 2, what picture of the Duke does the reader get?
2. In the light of your answer to question 1, what is Gilbert's perspective when he writes the first two lines of stanza 3; that is, what kind of picture of the Duke does the writer convey?

3. What picture of a leader do stanzas 3 and 4 give the reader?
4. On the basis of your answers to the foregoing questions, what appears to you to be the view which Gilbert wants you to share with the Dake?
5. Since Gilbert is focusing the reader's attention on only one aspect of the Duke's character, do you think another writer might see the Duke in a different way? Write a paragraph in which you have one of the peasants--or another nobleman--describe and explain the Duke.

Let us read another short poem with the purpose of discovering still another view which a writer may take of his subject, "Knowlt Hoheimer," by Edgar Lee Masters.

What kind of a person is Knowlt Hoheimer? What of his nature does Masters intend us to understand? By telling us about Knowlt, what comment is Masters making on war and the motives of some men?

To read this poem with understanding, you should know that Knowlt Hoheimer is dead and is speaking from his grave.

KNOWLT HOHEIMER

by

Edgar Lee Masters

- from Spoon River Anthology
(MacMillan, 1916), p. 24

Questions:

1. Why had Knowlt gone to war?
2. How much did he seem to know about war?
3. What does he think of his choice to go to war?
4. By means of Knowlt's experience--the particular part of it which Masters chose to focus our attention on--what is Masters saying about man and war? What does he want the reader to realize?
5. Write a paragraph in which by contrasting the Duke of Plaza-Toro with Knowlt Hoheimer you explain the difference of perspective taken by Gilbert and Masters--explain what each writer has focused on. Explain how by eliminating some aspects of the character in each poem and by magnifying others the authors have made the readers see these two men in particular ways. Also discuss the difference in the ways these two writers comment on man in war.

To learn how to detect the writer's perspective on his subject and his attitude toward his reader makes us more discriminating readers of literature; to become more keenly aware of how an author manipulates his subject and affects the way we see it also makes us more understanding and appreciative readers. The writers of modern advertising use the same techniques but not always for the same good purpose. However, for practice, one can examine the advertisements which are about him constantly and enjoy discovering how the writers of them hope to bring the viewers to share their point of view and to accept their judgments.

When students of literature discuss the techniques of style used by writers, they use certain terms. Perhaps you have unconsciously used the same terms as you have answered the questions following the selections. For example, the word attitude is the word usually employed when one talks about the writer's consideration of his reader. Tone is what kind of man the author tells us that he is, what kind of character and personality go with the "voice" which speaks in a literary work,--whether grave or happy, simple and honest or urbane and cunning. To label the position which the author assumes--his point of view toward his subject--we use the term perspective. Perspective may suggest either the direct or the slanting view of the subject. The slanting view, of course, may involve a great variety of positions--serious, comic, satiric, ironic, and so forth. These three terms--attitude, tone, and perspective--are important for you to have in your critical vocabulary. You will find them useful when you want to talk about the stylistic qualities of a particular work. As you study the other units of this year's program in literature, you will feel the need to use them.

Writing Assignments:

Here are three short excerpts from longer works: The Night the Bed Fell by James Thurber, Sophistication by Sherwood Anderson, and Arrangement of Black and White by Dorothy Parker.

Select one of these. Apply to it the same kind of analysis which you brought to bear upon each of the other short excerpts in this part of the unit. In other words, write a paragraph discussing each of the following aspects:

(1) The attitude the writer takes toward his reader.
(2) The tone or ethos which he establishes in the work.
(3) The stance (position) he takes toward his subject.

THE NIGHT THE BED FELL

by

James Thurber

SOPHISTICATION

by

Sherwood Anderson

ARRANGEMENT OF BLACK AND WHITE

by

Dorothy Parker

The three selections which follow are included here as additional materials for analysis. You may consider them for your own interest, or they may be used by your teacher for futher discussion.

CHAMPION

by

Ring W. Lardner

PAUL'S CASE

by

Willa Cather

THE BOWDEN REUNION

by

Sarah Orne Jewett

II. Genres

A local announcer or writer naturally favors the home team, and he tends usually to minimize the team's errors or bad plays and to emphasize its good plays and players. For instance, in a baseball game a hit into the outfield might be described as a lucky hit that the local shortstop just missed by inches if the hit were made by the opposing team. The same kind of hit by the local team might be described as a well-placed, screaming line drive into left field. Likewise, the out-of-town team might "win" the game by a score of ten to one, but the local team would probably "wallop" the out-of-town team, even if the score were only three to two. The sports writer's attitude, tone, and perspective are naturally influenced by the hometown readers. National announcers and sports writers have to be more impartial, for they realize that their larger audience includes people who favor each of the teams. In either case, the good writer must know and understand the rules of the game that he is describing.

Knowing the rules of the game that you are watching or in which you are participating multiplies your enjoyment and pleasure. If you watch football games on television, you soon realize that the rules for high school, college, or professional football differ; yet all the games are "football." If you understand the rules for high school football, you can easily enjoy a professional football game, even if its rules are somewhat different. When you understand what each team is trying to do and the part that each player has in the team effort, your appreciation of the game is greatly increased.

Perhaps some other kind of game appeals to you. Maybe you like word games, guessing games, or card games. The kinds of games seem almost endless and they might be divided into many different classes and in many different ways. Some of the general groupings could include the following: participation or spectator games, physical or mental games, group or single games. Whatever classification you choose, you will know of many different games that would come under a particular grouping. Perhaps you like solitaire. If you do, you can find rules for more than a hundred different solitaire games.

Perhaps you can think of literature as a sort of game. What kind of game? Here again, you will find different ways of classifying literature. Poetry, drama, and prose might be general types of literature. The nature of poetry might be epic (Beowulf), narrative (the Arthurian legends or even "Twas the Night Before Christmas") or lyric (songs, sonnets, and other short poems). Many of the prose types are already familiar to you. Fairy tales, essays, parables, short stories, editorials, articles in newspapers or magazines, biography, and novels—all of these and more can be classified as prose. When you read Tom Sawyer, you enjoyed an adventure story that had much action, suspense, and conflict. The Tale of Two Cities and Johnny Tremain are historical novels. You remember "the rules" for the historical novel: the characters are either completely fictional and the setting is real or the people are real and the setting is fictional. Mixtures of these combinations are illustrated in both of the historical novels mentioned. The real people in The Tale of Two Cities such as Louis XVI and Marie Antoinette play minor roles and merely serve as vague figures that help set the background of the French Revolution, which was very real. In Johnny Tremain, however, Paul Revere, Dr. Warren, General Gage, and Sam Adams are real people. The roles of these people are determined by the attitude and perspective of the authors. As you can see, there are many kinds of literature.

Genre might be thought of in a different perspective, too. Consider, for example, the forms of literature that have come to us from the Greek and Roman civilizations. Some of these are the epic, mock-epic, comedy, tragedy, satire, beast-fable, ode, pastoral, epigram, and elegy. Many of our verse forms originated during the Middle Ages; and all of these types of literature were modified and changed in later ages in order to conform to different social cultures. Not all of our types of literature comes from the Western civilization; the Haiku, as you probably remember, came to us from Japan.

During this semester you will review some of the types of literature that you have already studied and learn some of the characteristics of different kinds (genres) of literature.

A. The Epigram

Here are some other famous epigrams that are definitions of epigrams:

What is an epigram? A dwarfish whole,
Its body brevity, and wit its soul.
--Coleridge

The qualities rare in a bee that we meet,
In an epigram never should fail;
The body should always be little and sweet,
And the sting should be felt in its tail.
—Unknown

An epigram is but a feeble thing
With straw in tail, stuck there by way of sting.
—Cowper

He misses what is meant by epigram
Who thinks it only frivolous flim-flam.
—Martial

--Lionel Strachey

--Oscar Levant

And others:

EPIGRAM

Sir, I admit your general rule,
That every poet is a fool,
But you yourself may serve to show it,
That every fool is not a poet.
--Coleridge
(attributed to Pope in another place)

To John I owed great obligation;
But John unhappily thought fit
To publish it to all the nation;
So John and I are more than quit.
--Matthew Prior

A WIFE

Lord Erskine, at women presuming to rail,
Calls a wife "a tin canister tied to one's tail";
And fair Lady Anne, while the subject he carries on,
Seems hurt at his Lordship's degrading comparison.
But wherefore degrading? considered aright,
A canister's useful, and polished, and bright;
And should dirt its original purity hide,
That's the fault of the puppy to whom it is tied.
--Richard Brinsley Sheridan

SOME LADIES

Some ladies now make pretty songs,
   And some make pretty nurses;
Some men are great at righting wrongs
   And some at writing verses.
--Frederick Locker-Lampson

TO A BLOCKHEAD

You beat your pate, and fancy with will come;
Knock as you please; there's nobody at home.
--Alexander Pope

B. The Limerick:

Well, it's partly the shape of the thing
That gives the old limerick wing:
   These accordion pleats
   Full of airy conceits
Take it up like a kite on a string.
—Anonymous

A flea and a fly in a flue
Were imprisoned, so what could they do?
   Said the fly, "Let us flee."
   Said the flea, "Let us fly."
So they flew through a flaw in the flue.
—Anonymous

An epicure, dining at Crewe,
Found quite a large mouse in his stew,
   Said the waiter, "Don't shout,
   And wave it about,
Or the rest will be wanting one, too!"
—Anonymous

There was an Old Man with a beard,
Who said, "It is just as I feared!—
   Two Owls and a Hen,
   Four Larks and a Wren,
Have all built their nests in my beard."
—Edward Lear

There was a young man of Devizes,
Whose ears were of different sizes;
   That one that was small
   Was of no use at all,
But the other won several prizes.
—Anonymous

A silly young fellow named Hyde
In a funeral procession was spied;
   When asked, "Who is dead?"
   He giggled and said,
"I don't know; I just came for the ride."
—Anonymous

There was a young lady of Twickenham,
Whose shoes were too tight to walk quick in 'em;
   She came back from her walk,
   Looking white as a chalk,
And took 'em both off and was sick in 'em.
—Oliver Herford

The bottle of perfume that Willie sent
Was highly displeasing to Millicent;

Her thanks were so cold
They quarrelled, I'm told,
Through that silly scent Willie sent Millicent.
—Anonymous

As a beauty I am not a star,
There are others more handsome, by far,
But my face—I don't mind it
For I am behind it.
It's the people in front get the jar!
—Anthony Euwer

A tutor who tooted a flute,
Tried to teach two young tooters to toot.
Said the two to the tutor,
"Is it harder to toot, or
To tutor two tooters to toot?"
—Carolyn Wells

There was a young fellow named Hall,
Who fell in the spring in the fall;
'Twould have been a sad thing
If he'd died in the spring,
But he didn't—he died in the fall.
—Anonymous

There was an old person of Leeds,
And simple indeed were his needs.
Said he: "To save toil
Growing things in the soil,
I'll just eat the packets of seeds!"
—Anonymous

There was a Young Lady whose chin
Resembled the point of a pin;
So she had it made sharp,
And purchased a harp,
And played several tunes with her chin.
—Edward Lear

C. The Parable

Parables:

THE GOOD SAMARITAN
(Luke X: 30-36)

A certain man was going down from Jerusalem to Jericho; and he fell among robbers, who both stripped him and beat him, and departed, leaving him half dead. And by chance a certain priest was going down that way; and when he saw him, he passed by on the other side. And in like manner a Levite also when he came to the place and saw him, passed by on the other side.

Then a certain Samaritan, as he journeyed, came where he was and when he saw him, he was moved with compassion, and came to him and bound up his wounds, pouring on them oil and wine; and he set him on his own beast, and brought him to an inn, and took care of him. And on the morrow he took out two shillings, and gave them to the host, and said, "Take care of him; and whatsoever thou spendest more, I, when I come back again, will repay thee."

Which of these three proved neighbor unto him that fell among the robbers?

THE PRODIGAL SON
(Luke XV: 11-32)

A certain man had two sons: and the younger of them said to his father, "Father, give me the portion of thy substance that falleth to me." And he divided unto them his living. And not many days after, the younger son gathered all together and took his journey into a far country; and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that country; and he began to be in want. And he went and joined himself to one of the citizens of that country; and he sent him into his fields to feed swine. And he would have filled his belly with the husks that the swine did eat; and no man gave unto him. But when he came to himself he said, "How many hired servants of my father's have bread enough and to spare, and I perish here with hunger! I will arise and go to my father, and will say unto him, 'Father, I have sinned against heaven, and in thy sight: I am no more worthy to be called thy son: make me as one of thy hired servants.'" And he arose, and came to his father. But while he was yet afar off, his father saw him, and was moved by compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, "Father, I have sinned against heaven, and in thy sight; I am no more worthy to be called thy son." But the father said to his servants, "Bring forth quickly the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: and bring the fatted calf, and kill it, and let us eat, and make merry: for this my son was dead, and is alive again; he was lost and is found." They began to be merry. Now his elder son was in the field; and as he came and drew nigh to the house, he heard music and dancing. And he called to him one of the servants, and inquired what these things might be. And he said unto him, "Thy brother is come; and thy father hath killed the fatted calf because he hath received him safe and sound." But he was angry, and would not go in: and his father came out, and entreated him. But he answered and said to his Father, "Lo, these many years do I serve thee, and I never transgressed a commandment of thine; and yet thou never gavest me a kid, that I might make merry with my friends but when this thy son came, who hath devoured thy living with harlots, thou killedst for him the fatted calf." And he said unto him, "Son, thou art ever with me, and all that is mine is thine. But it was meet to make merry and be glad: for this thy brother was dead, and is alive again; and was lost, and is found."

THE RICH MAN AND LAZARUS
(Luke XVI: 19-31)

Now there was a certain rich man, and he was clothed in purple and fine linen, faring sumptuously every day; and a certain beggar named Lazarus was laid at his gate, full of sores, and desiring to be fed with the crumbs that fell from the rich man's table: yea, even the dogs came and licked his sores. And it came to pass that the beggar died and that he was carried away by the angels into Abraham's bosom: and the rich man also died, and was buried. And in Hades he lifted up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom. And he cried and said, "Father Abraham, have mercy on me, and send Lazarus that he may dip the tip of his finger in water, and cool my tongue for I am in anguish in this flame." But Abraham said, "Son, remember that thou in thy lifetime receivedst thy good things, and Lazarus in like manner evil things: but now here he is comforted, and thou art in anguish. And besides all this, between us and you there is a great gulf fixed, that they that would pass from hence to you may not be able, and that none may cross over from thence to us." And he said, "I pray thee therefore, father, that thou wouldest send him to my father's house; for I have five brethren; that he may testify unto them, lest they also come into this place of torment." But Abraham saith, "They have Moses and the Prophets; let them hear them." And he said, "Nay, father Abraham: but if one go to them from the dead, they will repent." And he said unto him, "if they hear not Moses and prophets, neither will they be persuaded if one rise from the dead."

THE TWO FOUNDATIONS
(Matthew VII: 24-27)

Everyone therefore that heareth these words of mine, and doeth them, shall be likened unto a wise man, who built his house upon the rock; and the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon the rock. And every one that heareth these words of mine, and doeth them not, shall be likened unto a foolish man, who built his house upon the sand: and the rain descended, and the floods came, and the winds blew, and smote upon that house; and it fell: and great was the fall thereof.

D. Fables

Fables:

THE COUNCIL HELD BY THE RATS

by

Jean de La Fontaine

Old Rodilard, a certain cat,
Such havoc of the rats he made,
'Twas difficult to find a rat
With nature's debt unpaid. (i.e., death)
The few that did remain,
To leave their holes afraid,
From usual food abstain,
Not eating half their fill.
And wonder no one will,

That one who made on rats his revel,
With rats passed not for cat, but devil.
Now, on a day, this dread rat-eater,
Who had a wife, went out to meet her;
And while he with his wife was brawling,
The unkilled rats, their chapter calling,
Discussed the point, in grave debate,
How they might shun impending fate.
Their dean, a prudent rat,
Thought best, and better soon than late,
To bell the fatal cat;
That, when he took his hunting round,
The rats, well cautioned by the sound,
Might hide in safety under ground;
Indeed he knew no other means.
And all the rest
At once confessed
Their minds were with the dean's.
No better plan, they all believed,
Could possibly have been conceived.
No doubt the thing would work right well,
If anyone would hang the bell.
But, one by one, said every rat,
I'm not so big a fool as that.
The plan, knocked up in this respect,
The council closed without effect,
And many a council I have seen
Or reverend chapter with its dean,
That, thus resolving wisely,
Fell through like this precisely.

To argue or refute
   Wise counsellors abound;
The man to execute
   Is harder to be found.

(Translated by Elizur Wright, Jr.)

BELLING THE CAT

by

Aesop

Long ago, the mice held a general council to consider what measures they could take to outwit their common enemy, the Cat. Some said this, and some said that; but at last a young mouse got up and said he had a proposal to make, which he thought would meet the case. "You will all agree," said he, "that our chief danger consists in the sly and treacherous manner in which the enemy approaches us. Now, if we could receive some signal of her approach, we could easily escape from her. I venture, therefore, to propose that a small bell be procured, and attached by a ribbon round the neck of the Cat. By this means we should always know when she was about, and could easily retire while she was in the neighborhood."

This proposal met with general applause, until an old mouse got up and said: "That is all very well, but who is to bell the Cat?" The mice looked at one another and nobody spoke. Then the old mouse said: "IT IS EASY TO PROPOSE IMPOSSIBLE REMEDIES."

THE LITTLE GIRL AND THE WOLF

by

James Thurber

AESOP'S FABLES
(without morals)

"The Miser"

Once upon a time there was a Miser who used to hide his gold at the foot of a tree in his garden; but every week he used to go and dig it up and gloat over his gains. A robber, who had noticed this, went and dug up the gold and decamped with it. When the Miser next came to gloat over his treasures,' he found nothing but the empty hole. He tore his hair, and raised such an outcry that all the neighbors came around him, and he told them how he used to come and visit his gold. "Did you ever take any of it out?" asked one of them.

"No," said he, "I only came to look at it."

"Then come again and look at the hole," said a neighbor; "it will do you just as much good."

DAPHNIS AND DAMOETAS

by

Theocritus

Introduction: The shepherds, Daphnis and Damoetas, meet and contend together in song. Daphnis, at first, makes believe that he is teasing the giant Polyphemus (cf. Odyssey) for his love of Galatea, the sea-nymph; then Damoetas replies, pretending that he is the giant and that he is a simple-minded Sicilian shepherd.

Damoetas and the Herdsman Daphnis had driven each his flock
To feed together in one place--golden down on the chin
Of one; half grown, the other's beard. Beside a water-spring
Both of them sat down in the summer noon and then they sang.
Daphnis began the singing; the challenge came from him.

"Don't you see Polyphemus! Galatea is pelting
Your flock with apples? Fool-in-love she calls you, a goatherd clown.
Yet you won't wolf-whistle, hard of heart; you still sit
Piping soft champagne music. There again, look how she stones your dog--
The steady watchman of your sheep. Into the sea he stares
And barks, at the pretty waves, that splash so quietly;
His image is reflected as he runs along the sand.
Take good care, or else he'll leap right at the sea-nymph's legs,
As she comes from the sea, and tear her fair flesh with his teeth.
See how she stands coquetting there, light as the dry winged seeds
Blown from a thistle in the lovely summer's noonday heat.
If a man loves her, she runs, and, if he "gives," she goes after him,
And moves her last checker. Truly in love's eyes
O Polyphemus, what is not at all fair seems fairest of all."

Then Damoetas struck a few notes and sang:

"I saw it, yes, by Pan, when she was torturing my flock:
I saw her, beautiful as she is, and to the end
I'll look at her. Yet--
To punish and torment her, I will not look!
Give it out I love some other girl: she's heard,
And pines with jealousy for me, by Pan, and from the deep
Comes in a frenzy forth to gaze upon my caves and herds.
I hissed to my dog to bark at her. When I was in love,
He used to whine for joy and rub his muzzle on her knee.
Maybe, seeing me treat her thus time after time, she'll send
Some messenger: I'll shut my door until she swears to marry me.
Truly, I am a pretty giant, as they pretend.
Not long ago I looked into the sea, when it was calm,
And my beard seemed beautiful, my one eye beautiful.
If I have any judgment; The gleaming of my teeth
Reflected, in the sea, was whiter than perfectly white marble."

Damoetas, when he thus sung kissed Daphnis,
Gave him a pipe; Daphnis gave his friend a shapely flute.
Damoetas fluted, and the herdsman Daphnis played the pipe.
Soon the calves were dancing about the tender grass.
Neither had won the victory: They were both invincible.

TO THE MAIDS THAT WALK ABROAD

by

Robert Herrick

Come, sit we under yonder tree,
Where marry as the maids we'll be;
And as on Primroses we sit,
We'll venture, if we can at wit;
If not, at Draw-gloves we will play,
So spend some minutes of the day;
Or else spin out the thread of sands,
Playing at Questions and Commands,
Or tell what strange tricks Love can do
By quickly making one of two.
Thus we will sit and talk, but tell
No cruel truths of Philomel,
Or Phyllis, whom hard fate forc't on
To kill herself for Demophon.
But fables we'll relate, how Jove
Put on all shapes to get a love,
As now a Satyr, then a Swan,
A bull but then, and now a man.
Next, we will act how young men woo;
And sign and kiss as lovers do
And talk of brides; and who shall make
That wedding-smock, this bridal-cake,
That dress, this sprig, that leaf, this vine,
That smooth and silken columbine.
This done, we'll draw lots who shall buy
And gild the bays and rosemary;
What posies for our wedding rings,
What gloves we'll give, and ribonings;
And smiling at our selves, decree.
Who then the joining priest shall be:
What short sweet prayers shall be said,
And how the posset shall be made
With cream of lilies, not of kine,
And maiden's blush for spiced wine.
Thus having talked, we'll next commend
A kiss to each, and so we'll end.

F. The Ode:

ISTHMIA 3

by

Pindar

TO A SKYLARK

by

Percy Bysshe Shelley

Hail to thee, blithe spirit!
   Bird thou never wert,
That from heaven, or near it,
   Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
   From the earth thou springest
Like a cloud of fire;
   The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

In the golden lightning
   Of the sunken sun,

O'er which clouds are brightning,
   Thou dost float and run;
Like an unbodied joy whose run is just begun.

The pale purple even
   Melts around thy flight;
Like a star of heaven,
   In the broad daylight
Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows
   Of that silver sphere,
Whose intense lamp narrows
   In the white dawn clear,
Until we hardly see, we feel that it is there.

All the earth and air
   With thy voice is loud,
As, when night is bare,
   From one lonely cloud
The moon rains out her beams, and heaven is overflowed.

What thou art we know not;
   What is most like thee?
From rainbow clouds there flow not
   Drops so bright to see,
As from thy presence showers a rain of melody.

Like a poet hidden
   In the light of thought,
Singing hymns unbidden,
   Till the world is wrought
To sympathy with hopes and fears it needed not:

Like a high-born maiden
   In a palace-tower,
Soothing her love-laden
   Soul in secret hour
With music sweet as love, which overflows her bower:

Like a glow-worm golden
   In a dell of dew,
Scattering unbeholden
   Its aerial hue
Among the flowers and grass, which screen it from the view:

Like a rose embowered
   In its own green leaves,
By warm winds deflowered
   Til the scent it gives
Makes faint with too much sweet these heavy-winged thieves:

Sound of vernal showers
   On the twinkling grass,

Rain-awakened flowers,
   All that ever was
Joyous, and clear, and fresh, thy music doth surpass:

Teach us, sprite or bird,
   What sweet thoughts are thine:
I have never heard
   Praise of love or wine
That panted forth a flood or rapture so divine.

Chorus Hymeneal,
   Or triumphal chaunt,
Matched with thine would be all
   But an empty vaunt,
A thing wherein we feel there is some hidden want.

What objects are the fountains
   Of thy happy strain?
What fields, or vales, or mountains?
   What shapes of sky or plain?
What love of thine own kind? What ignorance of pain?

With thy clear keen joyance
   Languor cannot be:
Shadows of annoyance
   Never came near thee:
Thou lovest; but ne'er knew love's sad satiety.

Waking or asleep,
   Thou of death must deem
Things more true and deep
   Than we mortals dream,
Or how could thy notes flow in such a crystal stream?

We look before and after,
   And pine for what is not:
Our sincerest laughter
   With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn
   Hate, and pride, and fear;
If we were things born
   Not to shed a tear,
I know not how thy joy we ever should come near.

Better than all measures
   Of delightful sound,
Better than all treasures
   That in books are found,
Thy skill to poet were, thou scorner of the ground!

Teach me half the gladness
   That thy brain must know,
Such harmonious madness
   From my lips would flow,
The world should listen then, as I am listening now.

②

A CURRICULUM FOR ENGLISH

Student Packet

SATIRE: FORMAL AND MENIPPEAN

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

CORE TEXTS:

1. Horace, "On Avarice" (Reproduced in this packet)
2. Alexander Pope, "On Lousy Writers" (Reproduced in this packet)
3. George Orwell, Animal Farm (New York: New American Library, Signet Paperback, 1946), 50¢
4. Leonard Wibberly, The Mouse That Roared (New York: Bantam Books, Inc., 1955). 40¢ (Optional)

OVERVIEW:

This unit develops further ideas considered earlier in another ninth grade unit, "The Idea of Kinds: Attitude, Tone and Perspective."

You may also find other parts of your previous reading useful here, such as parts of Charles Dickens' Tale of Two Cities, the satiric fable in the Wind in the Willows, and even your much earlier experience with Aesop's fables. It is a particularly useful unit because it prepares for several which you haven't met yet, including two you may meet this year, "The Idea of a Play," and "Comedy," as well as the study of the novel in the eleventh grade and the study of Augustan or eighteenth century satire in the twelfth grade.

The unit is divided rather arbitrarily into five parts; these parts, and the readings in each, are as follows:

II. Formal satiric devices
  A. Irony
    1. P.B. Shelley, "Ozymandias"
    2. Walt Whitman, "When I Heard the Learned Astronomer"
    3. Robert Southey, "The Battle of Blenheim"
    4. Siegfried Sassoon, "Does It Matter"
    5. Siegfried Sassoon, "They"
    6. Siegfried Sassoon, "Base Details"
  B. Parody
    1. Phyllis McGinley, "Death at Suppertime"

III. Direct attack satire
  A. Concept development
    1. Ezra Pound, "On Churchill"
    2. Alexander Pope, "Epigram Placed on a Dog's Collar"
    3. D. H. Lawrence, "Retort to Whitman"
    4. Edgar Lee Masters, "Perry Zoll"
    5. P. B. Shelley, "England, 1819"
    6. E. A. Robinson, "Cassandra"
    7. e e cummings, "next to of course god america i"
    8. Ezra Pound, from "Hugh Selwyn Mauberly"
    9. Jonathan Swift, "A Satyrical Elegy on the Death of a Late Famous General, 1722"
  B. Core Texts
    1. Horace, "On Avarice"
    2. Alexander Pope, "On Lousy Writers"

IV. Animal fable satire
  A. Concept development
    1. Aesop, "The Fox and The Grapes"
    2. Aesop, "The Frog and The Ox"
    3. Aesop, "The Wolf and The Lamb"

4. Aesop, "The Frogs Desiring a King"
5. Aesop, "The One-eyed Doe"
6. Aesop, "The Wolf in Sheep's Clothing"
7. James Thurber, "The Rabbits Who Caused All the Trouble"
8. William Langland, "Belling of the Cat"
9. Jonathan Swift, "The Spider and the Bee"

B. Core Text
  1. George Orwell, Animal Farm

V. Human fable satire
  A. Concept development
    1. e e cummings, "of Ever-Ever Land i speak"
    2. "The Land of Cockayne"
    3. Voltaire, "The Land of Eldorado"
    4. Charles Dickens, "The Podsnaps and the Veneerings"
    5. Henry Fielding, Selection from Joseph Andrews
  B. Core Text
    1. Leonard Wibberley, The Mouse That Roared

I. The Nature of Satire

As a jumping off place, let's say that satire is the ridicule of what in the satirist's opinion is and shouldn't be. That's a pretty rough jumping off place, and you'll find it increasingly unsatisfactory as you go through this unit, but take it for what it's worth for now. The problem is that we use the word "satire" for several quite different things. Certain kinds of poetry or prose, many plays and shows, political cartoons, mocking playground mimicry of teachers or principals --we can call any of them satires. Here, of course, we are primarily interested in some of the literary forms we call satire, verse and prose forms. In later units, you'll see satiric plays as well as further instances of satiric verse and prose.

There's quite a large body of satiric literature, some of it coming down to us from early Greek and Roman times. Poets then were sometimes very direct in their attacks, expressing their opinions with harsh exaggeration. They and subsequent satirists who imitated them denounce something or someone as evil, hateful, and dangerous. And their satire, called invective or direct satire, usually evokes responses of anger and rage. Some kinds of satire, however, evoke laughter, being somewhat like comedy or farce; they seek rather more pleasantly to entertain than do invective satires, while they also ridicule.

The writer of either kind of satire usually plays two views of the world off against each other in his satire. One view is the world as he sees it; the other is the world as he thinks it should be. Very often he assumes that his audience is so familiar with the world as it is that they fail to see how bad things really are. Thus he tries to convince us that he's the guy who really does see things as they are. "Look!" he says, "The world isn't what you think. Instead it's like this!"

To get us to believe him, he uses exaggeration, irony, parody, caricature, sarcasm and several related devices and poses. You needn't try to memorize such terms, but as you read the different kinds of satires you should try to be conscious of the different techniques they use. You'll read several different kinds of satire here; they are arranged into three main groups--

II. Satiric Devices: Concept Development Section

Two common devices of satire are irony and parody; the following selections demonstrate how these devices work, preparing for more complex satires.

A. Irony

Readings--First Series
1. P. B. Shelley, "Ozymandias"
2. Walt Whitman, "When I Heard the Learned Astronomer"
3. Robert Southey, "The Battle of Blenheim"

Study Questions
1. What does each poem attack?
2. How does each poem make the attack? Where does irony come into its stategy of attack?
3. Write a definition of irony drawn from your own observations and compare it with the dictionary definition.

Readings--Second Series
1. Siegfried Sassoon, "Does it Matter"
2. Siegfried Sassoon, "They"
3. Siegfried Sassoon, "Base Details"

Activity--On two of the poems write a paragraph discussing the following:
1. What does each poem attack?
2. How does each poem make use of irony to do this?

OZMANDIAS
by
Percy Bysshe Shelley

The source of this sonnet is a passage from the historian Diodorous in which he describes an immense statue in Egypt; on it was the inscription: "I am Ozymandias, king of kings! if anyone wishes to know what I am and where I am, let him surpass me in some of my exploits."

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings;
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

WHEN I HEARD THE LEARN"D ASTRONOMER
by
Walt Whitman

When I heard the learn'd astronomer;
When the proofs, the figures, were ranged in columns before me;
When I was shown the charts and diagrams, to add, divide, and measure them,
When I, sitting, heard the astronomer, where he lectured with much applause in the lecture-room,
How soon, unaccountable, I became tired and sick;
Till rising and gliding out, I wander'd off by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

THE BATTLE OF BLENHEIM
by
Robert Southey

It was a summer evening,
   Old Kaspar's work was done,
And he before his cottage door
   Was sitting in the sun,
And by him sported on the green
His little grandchild Wilhelmine.

She saw her brother Peterkin
   Roll something large and round,
Which he beside the rivulet
   In playing there had found;
He came to ask what he had found
That was so large, and smooth, and round.

Old Kaspar took it from the boy,
   Who stood expectant by;
And then the old man shook his head,
   And, with a natural sigh,
"'Tis some poor fellow's skull," said he,
"Who fell in the great victory.

"I find them in the garden,
   For there's many here about;
And often when I go to plow,
   The plowshare turns them out!
For many a thousand men," said he,
"Were slain in that great Victory."

"Now tell us what 'twas all about,"
   Young Peterkin, he cries;
And little Wilhelmine looks up
   With wonder-waiting eyes;
"Now tell us all about the war,
And what they fought each other for."

"It was the English," Kaspar cried,
   "Who put the French to rout;
But what they fought each other for,
   I could not well make out.
But everybody said," quoth he,
"That 'twas a famous victory.

"My father lived at Blenheim then,
   Yon little stream hard by;
They burnt his dwelling to the ground,
   And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

"With fire and sword the country round
   Was wasted far and wide,
And many a childing mother then,
   And new-born baby died;
But things like that, you know, must be
At every famous victory.

"They say it was a shocking sight
   After the field was won;
For many thousand bodies here
   Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

"Great praise the Duke of Malbro' won
   And our good Prince Eugene."
"Why 'twas a very wicked thing!"
   Said little Wilhelmine.
"Nay, Nay, my little girl," quoth he,
"It was a famous victory.

"And everybody praised the Duke
   Who this great fight did win."
"But what good came of it at last?"
   Quoth little Peterkin.
"Why that I cannot tell," said he,
"But 'twas a famous victory."

DOES IT MATTER

by

Siegfried Sassoon

THEY

by

Siegfried Sassoon

BASE DETAILS

by

Siegfried Sassoon

B. Parody

Reading

1. Phyllis McGinley, "Death at Suppertime"
   Read "The Children's Hour" by Longfellow (at the beginning of "Death at Suppertime" in parentheses) aloud before reading "Death at Suppertime."

Study Questions

1. What is a parody?
2. How can a parody be a satiric device?
3. What is McGinley attacking in her poem? How does her parody of Longfellow assist her in making the attack?

DEATH AT SUPPERTIME

by

Phyllis McGinley

III. Direct attack satire

A. Concept development
Apply the following questions to each of the selections below:

1. What is the satirist attacking or exposing in this poem?
2. Does he need to attack it directly. What does he gain or lose by attacking directly? Can you imagine a way of attacking or exposing the same subject through a story?
3. Does the satirist give you a sense that he has a right to make the attack, that he somehow has the "authority" to expose the people and wrongs he exposes?
4. How does he do this? If he doesn't do it, why does he fail to give you this sense? What picture does he give you of himself? His subject? What is his attitude? tone? perspective?
5. Does the satirist simply insult the object of his satire? Does he seem to have a reason for his insult? Is he attacking people or vices, or, perhaps, vices embodied in people? In short, why does he make the attack, and is it an attack worth our spending time to read?

1. __On Churchill__: Ezra Pound

(Written by Ezra Pound in 1946, after Winston Churchill was replaced by Clement Atlee as Prime Minister; Pound thought that Churchill was a villain.)

a. Is this simply abuse? Why or why not?

2. Epigram Placed on a Dog's Collar? Alexander Pope, on his readers

"I am his Highness'Dog at Kew
Pray tell me, Sir, whose dog are you?"

a. Is this simply abuse? Simply cute? Why?

3. __Retort to Whitman__: D. H. Lawrence, on Whitman

a. What does this mean?
b. Is it an appropriate or just attack on Whitman? Does it persuade you?

4. __Perry Zoll__: Edgar Lee Masters on one of his townsmen

*

---

*Imagine this written on a tombstone; the townsman is an actual townsman, given a fictitious name.

a. Apply the five questions listed at the beginning of this section to this poem.

5. England, 1819: Percy Bysshe Shelley, on his country.

> An old, mad, blind, despised, and dying king;[1]
> Princes, the drags of their dull race, who flow
> Through public scorn--mud from a muddy spring;
> Rulers who neither see, nor feel, now know,
> But leech-like to their failing country cling,
> Till they drop, blind in blood, without a blow;
> A people starved and stabbed in the untilled field;
> An army, which liberticide and prey
> Makes as a two-edged sward to all who wield;
> Golden and sanguine laws which tempt and slay;
> Religion Christless, Godless--a book sealed;
> A Senate[2]--Time's worst statute unrepealed,--
> Are graves, from which a glorious Phantom may
> Burst to illumine our tempestuous day.

a. Is this simply abuse?
b. Apply questions 1-5 on page 8 to this poem.

6. Cassandra: E. A. Robinson on his country, the U. S. in the 20th century.

[3]

a. Try out questions 1-5, p. 8 on this poem.

7. next to of course god america i: by e e cummings

---

1. king: George III, senile and mad in 1819.
2. Senate: Parliament; what is Shelley's attitude toward Parliament?
3. The person who prophesied the fall of Troy, Cassandra, after whom the poem is named. Cassandra is a pretty transparent spokesman for the poet, however. For what purpose is the Cassandra story brought in? Does this make the satire any less a direct attack?

a. Try out questions 1-5, page 8 on this poem.

8. A selection from "Hugh Selwyn Mauberly": Ezra Pound, on the First World War, its purpose and results

[1]

[2]

[3]

[4]

[5] [6]

[7]

---

1. The people who fought in World War I.
2. pro domo: for their homes, i.e. the people who fought believed they were fighting for homes and homeland.
3. Some: those who fought in WWI, how they fought.
4. Pro patria, non dulce not et decor: Pound here denies Horace's assertion that "It is sweet and proper to die for one's country" (the Latin quote).
5. eye-deep in hell: The trenches in which the men who fought in WWI worked.
6. old men's lies: the leaders of World War I were, many of them, old men.
7. Never before: WWI led to daring, disillusion, etc., more than any previous war.

8

9

10

11

12

13

14

a. Try out questions 1-5, page 8, on this poem.

9. A Satyrical Elegy on the Death of a Late Famous General (1722); Swift, on the death of the most famous general of his day, the Duke of Marlborough

His Grace! Impossible! what, dead!
Of old age, too, and in his bed!
And could that mighty warrior fall,
And so inglorious, after all?
Well, since he's gone, no matter how,
The last loud trumpet must wake him now;
And, trust me, as the noise grows stronger,
He'd wish to sleep a little longer.
And could he be indeed so old
As by the newspapers we're told?
Threescore, I think, is pretty high;
'Twas time, in conscience he should die!
This world he cumbered long enough;
He burnt his candle to the snuff;
And that's the reason, some folks think,
He left behind so great a stink.

Behold his funeral appears,
Nor widows sighs, nor orphan's tears,
Wont at such times each heart to pierce,
Attend the progress of the hearse.
And what of that? his friends may say,
He had those honours in his day.
True to his profit and his pride,
He made them weep before he died.

---

8. Died a myriad: Over ten million men were killed in WWI.

9. Of the best: Some of Pound's friends who were first-rate artists were killed.

10. Old bitch gone in the teeth: England treated as a toothless dog.

11. Botched civilization: Western civilization.

12. Charm. . .quiet eyes: appearance of those who died.

13. Gone under earth's lid: buried.

14. For two. . .books: Pound treats the war a valuable only as a fight for the few books and statues in the British Museum. What slogans does he disregard here?

Come hither, all ye empty things,
Ye bubbles raised by breath of kings!

Who float upon the tide of state;
Come hither, and behold your fate.
Let pride be taught by this rebuke,
How very mean a thing's a duke;
From all his ill-got honours flung,
Turn'd to that dirt from whence he sprung.

a. Try out questions 1-5, page 8, on this poem.

Core Texts: Direct attack satire (two formal satires).

A. Horace "On Avarice": Satire I

How is it, Maecenas, that no one is satisfied with his lot in life, whether he chose it himself or whether it came to him by accident, but envies those whose lot is different?

"Happy are the traders!" exclaims the soldier, weighted down with his years, his body broken in arduous service. Yet the trader, when the south wind tosses his vessel about, cries, "War is better than this! Why? When once the ranks attack you have in an instant either death or victory." The legal expert, when a client knocks at his door before cockcrow, calls the farmer lucky. But the latter, dragged from the country into the city to answer a summons, is positive that "only those are happy who live in town!" To cite the many other similar instances would wear out even talkative Fabius.

Without boring you, let me give you the conclusion. If some god should say, "See here! I will grant what you wish. You, soldier, shall be a trader; you, counsellor, a farmer. Change your lots and go your way. . .Hurry up! Why do you hesitate?" They wouldn't do it. And yet they could! Would not Jupiter be justified in snorting with anger and saying that hereafter he would not be so indulgent as to listen to petitions?

I must not, like a jester, laugh the subject off. And still why may not one speak the truth with a smile like those kindly teachers who give candy to their pupils to induce them to learn their letters? Joking aside, however, let us be serious.

That fellow over there who turns a heavy sod with the hard plowshare, that rascally innkeeper, the soldier, the sailors who so bravely breast every sea, all of them say that they endure hardship in order that when they are old and have made sufficient provision for themselves they may retire to safety and peace. In the same way the tiny ant, that busiest of all creatures, drags in her mouth whatever she can to add to the heap she piles up, for she is aware of the future and anxious about it. When winter comes she never stirs but prudently uses the stores which she has gathered up before.

But you, neither summer nor winter, fire, sea nor sword can stop you from making money just so long as your neighbor is wealthier than you. What pleasure can it give you to dig stealthily, in fear and trembling, a hole in the ground and bury therein a huge quantity of silver and gold?

"Because if I began to spend it, I should soon have none left."

But if you don't spend it what attraction is there in the pile that you have heaped up? Suppose your threshing-floor yields a hundred thousand bushels of wheat. Your belly cannot, on that account, hold more than mine. If you were one of a line of slaves and carried on your shoulder a basket of bread, you couldn't eat more than the man who carried nothing. What difference, tell me, does it make to the man who lives a normal life whether he plows a hundred or a thousand acres?

"It is pleasant to spend from a great pile."

Well, do you think your granaries are better than our bins if we can take just as much out of our small hoard? It is just the same as if you needed only a glass or a pitcher of water and said, "I'd rather draw the same amount from a river than from this little spring." That's why men who want more than enough are swept away, together with the bank they stand on, by the swift Aufidus River, while those who ask for only so much as they need have neither to drink roiled water nor lose their lives in the stream.

Most men, led astray by greed, say, "There is no such thing as enough. A man is judged by the amount he has." What can you do to people like this but tell them to be wretched since that's what they want? They are like the Athenian, as greedy as he was rich, who is said to have turned aside criticism with the remark, "People hiss me, but I congratulate myself in private when I think of all the money in my chest." Tantalus, with his thirst, strains at the waters that elude his lips.

What are you smiling at? Change names and the story fits you! You doze on, gloating over your money-bags whose contents you have raked and scraped together. But, as if they were holy, you don't dare to touch them, or to enjoy them any more than if they were paintings. Don't you know the value of money and its purpose? You can buy bread with it, vegetables, a bottle of wine, and other necessities from the lack of which human nature suffers. Perhaps you enjoy watching day and night half dead with fear, on the alert for wicked thieves, fires, or slaves who may rob you and run. Is that what satisfies you? If that is good living I want to be one of the paupers! If you go to your bed with malaria or some other sickness, is there someone who will sit by you, prepare your medicine, call in the doctor to set you again on your feet and restore you to your children and dear relatives? Neither your wife nor your son wants you to get well. All your neighbors and acquaintances, even the boys and girls, dislike you. Can you wonder, since you prefer money to everything else, that no one gives you the affection that you don't earn? If you think you can without effort keep the friends whom nature has given you, you're wasting your time, idiot! You might just as well break an ass to reins and race him in the Field of Mars. . . . .

1. Try out questions 1-5, page 8, on this translation. Do a thorough job of analysis.

B. Pope: On Lousy Writers

The following "direct-attack" satire is a satire on second-rate, third-rate, and not quite first-rate writers. The poet is Pope; he pretends to be writing a letter to his friend, Arbuthnot. Pope speaks of actual poets who have come to him to have him help them get published, and then he rambles on about other writers, his own writing, etc. As he notes in his introduction, he uses nicknames but the rest is "true." The poem opens with the poet in his home, Twit'nam, and pretending that the second-raters are coming at him from all directions.

On Lousy Writers
by
Alexander Pope

Epistle to Dr. Arbuthnot

Pope's Introduction:

Many will know their own pictures in the letter, there being not a circumstance but what is true; but I have, for the most part, spared their Names, and they may escape being laughed at, if they please.

The Poem

P.[1] Shut, shut, the door, good John! fatigued, I said,
Tie up the knocker, say I'm sick, I'm dead.
The Dog-star rages! nay 'tis past a doubt,
All Bedlam,[2] or Parnassus, is let out:
Fire in each eye, and papers[3] in each hand,
They[4] rave, recite, and madden round the land.
What walls can guard me, or what shades can hide?
They pierce my thickets, through my Grot[5] they glide;

---

1. P.: Pope speaking; A.: Arbuthnot speaking
2. Bedlam: an insane asylum
3. Papers: the bad poets' poems
4. They: the bad poets of Pope's time
5. Grot: a grotto or cave which Pope had in his back yard

By land, by water, they renew the charge;
They stop the chariot, and they board the barge.
No place is sacred, not the Church is free;
Even Sunday shines no Sabbath-day to me;
Then from the Mint walks forth the Man of rhyme,
Happy to catch me just at Dinner-time.

Is there a Parson, much bemused in beer,
A maudlin Poetess, a rhyming Peer,
A Clerk, foredoomed his father's soul to cross,
Who pens a Stanza, when he should *engross?*
Is there, who locked from ink and paper, scrawls
With desp'rate charcoal round his darkened walls?
All fly to Twit'nam .,[6] and in humble strain
Apply to me, to keep them mad or vain. ***

Bless me! a packet[7]--" 'Tis a stranger sues,
A Virgin Tragedy, an Orphan Muse."
If I dislike it, "Furies, death and rage!"
If I approve, "Commend it to the Stage."
There (thank my stars) my whole Commission ends,
The Players and I are, luckily, no friends. ***

One dedicates in high heroic prose,[8]
One from all Grubstreet[9] will my fame defend,
And, more abusive, calls himself my friend.
This prints my *Letters*, that expects a bribe,
And others roar aloud, "Subscribe, subscribe."

There are, who to my person pay their court:
I cough like *Horace*, and, though lean, am short,
Ammon's great son one shoulder had too high,
Such *Ovid's* nose, and "Sir! you have an Eye"--
Go on, obliging creatures, make me see
All that disgraced my Betters, met in me.
Say for my comfort, languishing in bed,
"Just so immortal *Maro* held his head:"
And when I die, be sure you let me know
Great *Homer* died three thousand years ago. ***

[Pope next describes an almost first-rate writer: Addison]

Were there One whose fires
True Genius kindles, and fair Fame inspires;
Blest with each talent and each art to please,
And born to write, converse, and live with ease;

---

[6] Twit'nam: Pope's home; the lousy poets come to his house to see if their poems meet his approval.
[7] Someone has sent Pope a package by mail, in it a bad tragedy.
[8] [Pope next describes how the second-raters flatter him.]
[9] Grubstreet: the street where second-rate writers lived.

Should such a man, too fond to rule alone,
Bear, like the Turk, no brother near the throne.
View him with scornful, Yet with jealous eyes,
And hate for arts that caused himself to rise;
Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserved to blame, or to commend,
A tim'rous foe, and a suspicious friend;
Dreading even fools, by Flatt'rers besieged,
And so obliging, that he ne'er obliged;
Like *Cato*, give his little Senate laws,
And sit attentive to his own applause;
While Wits and Templars every sentence raise,
And wonder with a foolish face of praise:--
Who but must laugh, if such a man there be?
Who would not weep, if ATTICUS were he?[10] ****

[Next Pope asks just to be left alone.]

Oh let me live my own, and die so too!
(To live and die is all I have to do:)
Maintain a Poet's dignity and ease,
And see what friends, and read what books I please;
Above a Patron, though I condescend
Sometimes to call a minister my friend.
I was not born for Courts or great affairs;
I pay my debts, believe, and say my prayers;
Can sleep without a Poem in my head;
Nor know, if *Dennis*[11] be alive or dead. ***

[Pope next describes what makes bad writing evil.]

Curst be the verse, how well soe'er it flow,
That tends to make one worthy man my foe,
Give Virtue scandal, Innocence a fear,
Or from the soft-eyed Virgin steal a tear!
But he who hurts a harmless neighbour's peace,
Insults fallen worth, or Beauty in distress,
Who loves a Lie, lame slander helps about,
Who writes a Libel, or who copies out:
That Fop, whose pride affects a patron's name,
Yet absent, wounds an author's honest fame:
Who can *your* merit *selfishly* approve,
And show the *sense* of it without the *love*;
Who has the vanity to call you friend,
Yet want the honour, injured, to defend;

---

[10] What is Pope's objection to Addison?
[11] Dennis: A contemporary big shot

Who tells whate'er you think, whate'er you say,
And, if he lie not, must at least betray:
Who to the *Dean*, and *silver bell* can swear,
And sees at *Canons* what was never there;
Who reads, but with a lust to misapply,
Make Satire a Lampoon and Fiction, Lie.
A lash like mine no honest man shall dread,
But all such babbling blockheads in his stead.

Let *Sporus* tremble--A. What? that thing of silk,
Sporus, that mere white curd of Ass's milk?
Satire or sense, alas! can *Sporus* feel?[12]
Who breaks a butterfly upon a wheel?
P. Yet let me flap this bug[13] with gilded wings,
This painted child of dirt, that stinks and stings;
Whose buzz the witty and the fair annoys,
Yet wit ne'er tastes, and beauty ne'er enjoys:
So well-bred spaniels civilly delight
In mumbling of the game they dare not bite.
Eternal smiles his emptiness betray.
As shallow streams run dimpling all the way.
Whether in florid impotence he speaks,
And, as the prompter breathes, the puppet squeaks;
Or at the ear of *Eve*, familiar Toad,
Half froth, half venom, spits himself abroad,
In puns, or politics or tales, or lies,
Or spite, or smut, or rhymes, or blasphemies.
His wit all see-saw, between *that* and *this*,
Now high, now low, now master up, now miss,
And he himself one vile Antithesis. ***

[Next Pope describes what he has tried to be as a writer]

Not Fortune's worshipper, not fashion's fool,
Not Lucre's madman, nor Ambition's tool,
Not proud, nor servile;--be one Poet's praise,[14]
That, if he pleased, he pleased by manly ways:
That Flatt'ry, even to Kings, he held a shame,
And thought a Lie in verse or prose the same.
That not in Fancy's maze he wandered long,
But stooped to Truth, and moralized his song:
That not for Fame, but Virtue's better end,
He stood[15] the furious foe, the timid friend,
The damning critic, half approving wit,
The coxcomb hit, or fearing to be hit;
Laughed at the loss of friends he never had,
The dull, the proud, the wicked, and the mad; ***

---

[12] *Sporus*: Lord Hervey, the evil writer whom Pope attacks hardest. Why?
[13] The bug: Hervey
[14] one poet's praise: i.e. Pope's own praise.
[15] stood: stood up to

A. But why insult the poor, affront the great?
P. A knave's a knave, to me, in every state: ***

[Next the poet hopes for quieter days in which to "take care of his old mother"; he also wishes continued domestic happines to his friend, Arbuthnot.]

O Friend! may each domestic bliss be thine!
Be no unpleasing Melancholy mine:
Me, let the tender office long engage,
To rock the cradle of reposing Age,
With lenient arts extend a Mother's breath,
Make Languor smile, and smooth the bed of Death,
Explore the thought, explain the asking eye,
And keep a while one parent from the sky!
On cares like these if length of days attend,
May Heaven, to bless those days, Preserve my friend
Preserve him social, cheerful, and serene,
And just as rich as when he served a Queen.
A. Whether that blessing be denied or given,
Thus far was right, the rest belongs to Heaven.

1. Try out questions 1-5, page 8, here. Do a very thorough job of analysis since each question is relevant.

IV. Animal fable satire

A second kind of satire uses animal fables to make its satiric point, either a general moral-satiric point or a satiric point which bears particularly on the politics, society, or morality of life in the time of the writer. This kind of satire hits its target indirectly through telling a story. The next section gives you some short animal fable satires which will prepare you for reading Animal Farm, a full blown fable about social and political life in our century. Try to see how the author hits his mark and whether he does it well.

Readings
1. Aesop, "The Fox and The Grapes"
2. Aesop, "The Frog and The Ox"
3. Aesop, "The Wolf and The Lamb"
5. Aesop, "The Frogs Desiring a King"
6. Aesop, "The Wolf in Sheep's Clothing"
7. James Thurber, "The Rabbits Who Caused All The Trouble."
8. William Langland, "Belling of the Cat"
9. Jonathan Swift, "The Spider and the Bee"

Study Questions
1. What do the particular animals in the various fables symbolize?
2. Has the author chosen appropriate animals as symbols?
3. What is the purpose of each fable? What is being satirized in each?
4. What advantage does the author gain from using a fable as opposed to using the method of direct attack?

Activities
1. Write an original fable.
2. Write a second paragraph explaining what the animals symbolize, what the purpose of the fable is, and how the purpose is accomplished.

1. THE FOX AND THE GRAPES

Mister Fox was just about famished, and thirsty too, when he stole into a vineyard where the sun-ripened grapes were hanging up on a trellis in a tempting show but too high for him to reach. He took a run and a jump snapping at the nearest bunch, but missed. Again and again he jumped, only to miss the luscious prize. At last, worn out with his efforts, he retreated, muttering: "Well, I never really wanted those grapes anyway. I am sure they are sour, and perhaps wormy in the bargain."

Application: Any fool can despise what he cannot get.

2. THE FROG AND THE OX

Some little frogs had just had a harrowing experience down at the swampy meadow, and they came hopping home to report their adventure.

"Oh, father," said one of the little frogs, all out of breath, "we have just seen the most terrible monster in all the world. It was enormous, with horns on its head and a long tail and hoofs--"

"Why, child, that was no monster. That was only an ox. He isn't so big! If I really put my mind to it I could make myself as big as an ox. Just watch me!" So the old frog blew himself up. "Was he as big as I am now?" he asked.

"Oh, father, much bigger," cried the little frogs. Again the father frog blew himself up, and asked his children if the ox could be as big as that.

"Bigger, father, a great deal bigger," came the chorus from the little frogs. "If you blew yourself up until you burst you could not be as big as the monster we saw in the swampy meadow.?

Provoked by such disparagement of his powers, the old frog made one more attempt. He blew and blew and swelled and swelled until something popped. The old frog had burst.

Application: Self-conceit leads to self-destruction.

3. THE WOLF AND THE LAMB

As a wolf was lapping at the head of a running brook he spied a lamb daintily paddling his feet some distance down the stream.

"There's my supper,"thought the wolf. "But I'll have to find some excuse for attacking such a harmless creature."

So he shouted down at the lamb: "How dare you stir up the water I am drinking and make it muddy?"

"But you must be mistaken," bleated the lamb. "How can I be spoiling your water, since it runs from you to me and not from me to you?"

"Don't argue," snapped the wolf. "I know you. You are the one who was saying those ugly things about me behind my back a year ago."

"Oh, sir," replied the lamb, trembling, "a year ago I was not even born."

"Well," snarled the wolf, "if it was not you, then it was your father, and that amounts to the same thing. Besides, I'm not going to have you argue me out of my supper."

Without another word he fell upon the helpless lamb and tore her to pieces.

Application: Any excuse will serve a tyrant.

4. THE FROGS DESIRING A KING

The frogs always had lived a happy life in the marshes. They had jumped and splashed about with never a care in the world. Yet some of them were not satisfied with their easygoing life. They thought they should have a king to rule over them and to watch over their morals. So they decided to send a petition to Jupiter asking him to appoint a king.

Jupiter was amused by the frogs' plea. Good-naturedly he threw down a log into the lake, which landed with such a splash that it sent all the frogs scampering for safety. But after a while, when one venturesome frog saw that the log lay still, he encouraged his friends to approach the fallen monster. In no time at all the frogs, growing bolder and bolder, swarmed over the log Jupiter had sent and treated it with the greatest comtempt.

Dissatisfied with so tame a ruler, they petitioned Jupiter a second time, saying "We want a real king, a king who will really rule over us." Jupiter, by this time had lost some of his good nature and was tired of the frogs' complaining.

So he sent them a stork, who proceeded to gobble up the frogs right and left. After a few days the survivors sent Mercury with a private message to Jupiter, beseeching him to take pity on them once more.

"Tell them," said Jupiter coldly, "that this is their own doing. They wanted a king. Now they will have to make the best of what they asked for."

Application: Let well enough alone.

5. THE ONE-EYED DOE

A doe, who had had the misfortune to lose the sight of one of her eyes, and so could not see anyone approaching on that side, made it her practice to graze on a high cliff near the sea. Thus she kept her good eye toward the land on the lookout for hunters, while her blind side was toward the sea whence she feared no danger.

But one day some sailors were rowing past in a boat. Catching sight of the doe as she was grazing peacefully along the edge of the cliff, one of the sailors drew his bow and shot her. With her last gasp the dying doe said: "Alas, ill-fated creature that I am! I was safe on the land side, whence I looked for danger, but my enemy came from the sea, to which I looked for protection."

Application: Trouble comes from the direction we least expect it.

6. THE WOLF IN SHEEP'S CLOTHING

A wolf found great difficulty in getting at the sheep owing to the vigilance of the shepherd and his dogs. But one day it found the skin of a sheep that had been flayed and thrown aside, so it put it on over its own pelt and strolled down among the sheep. The Lamb that belonged to the sheep, whose skin the Wolf was wearing, began to follow the Wolf in Sheep's clothing; so, leading the Lamb a little apart, he soon made a meal off her, and for some time he succeeded in deceiving the sheep, and enjoying hearty meals.

Application: Appearances are deceptive.

7. The following fable by James Thurber is a comment on the contemporary political situation.

THE RABBITS WHO CAUSED ALL THE TROUBLE

Special Questions

1. What, in your opinion do the wolves stand for? Could they stand for more then one political power or force present in our time?

2. What do the rabbits stand for? Could they stand for more than one contemporary political power or force?
3. How does the author use irony to make his satiric point? Parody? What is he parodying?

8. THE FABLE OF THE BELLING OF THE CAT

by

William Langland

The following selection was written in the 1370's or the 1380's in England. The English king until 1377 was Edward III, who was old and childish, and after 1377, Richard II, who came to the throne as a child. The period was also characterized by unrest among the common people, and twice they tried to limit the monarch's power: once by parliamentary action (1376) and once by revolt (1381) Both attempts were unsuccessful. See if you can see how this fable relates to the political situation in the period in which it was written:

Then all at once there ran out a horde of rats, and with them more than a thousand little mice, all coming to hold a Council to discuss their common safety. For a cat from a certain court used to come when he chose, to pounce on them and paw them, toss them about and play with them in the most alarming manner. "We're surrounded with so many dangers," they said,"that we scarcely dare to move. And if we complain of his games, he'll plague us all the more and never let us alone--he'll scratch and claw us and trap us between his paws, till our lives are not worth living! If we could only think of some scheme to stop him, we could be lords in our own domain and live at ease."

Then a certain rat, well known as an eloquent speaker, put forward an excellent plan of his own invention. "I have noticed," he said, "certain liveried men in the City,* who wear bright gold chains around their necks, and fancy collars. They behave like dogs off the leash, straying about wherever they like over warrens and commons; and I'm told that they sometimes go wandering off and cause trouble elsewhere. Now it has often occurred to me, that if they had bells attached to their collars, people could hear them coming and run away!

"So," continued the rat, "I have thought of a good scheme like that for us. We must buy a bell of brass or shining silver, attach it to a collar and hang it round the cat's neck. Then we shall be able to hear what he's up to--whether he's stirring abroad or having a rest or running out to play, and if he's in a pleasant frisky mood, we can peep out of our holes and just put in an appearance, but if he's in a bad temper, we can take care and keep out of his way."

The whole rat-assembly applauded this scheme. But when the bell was bought and attached to the collar, there was not a rat in the whole company who dared to fix it round the cat's neck--not for the whole realm of England! So they were disgusted with themselves and ashamed of their feeble plan and felt that all their long labour and planning had been wasted.

Then a mouse who looked very shrewd pushed himself boldly forward, and, standing before them all, spoke like this. "Even if we killed the cat, another like him would come to scratch us--and it would be no use our creeping under the benches! So I advise all commoners to leave him alone and let's not be so rash as even to show him the bell.

"I heard my father say, several years ago, that when the cat is a kitten the court is a sorry place. And so it says in the Holy Scripture. 'Woe to that land whose king is a child.' For then no one can rest for the rats at night. In any case, the cat is not after our blood while he's off catching rabbits, let us give him his due--he's concerned with his 'venison.' So surely a little trouble now is better than long years of misery and confusion. True, we should be rid of a tyrant, but what would happen?--we mice would be eating up men's malt, and you rats would tear their clothes to shreds. So thank God the cat can outrun you! For if you had your own way you could never govern yourselves.

"Therefore my counsel is, don't offend the cat or the kitten in any way; for I can foresee all the trouble it would lead to. And let us have no more talk of this collar.--Not that I ever gave any money for it myself--though if I had, I must say I should have kept quiet about it. So let them go, cat and kitten, leashed or unleashed, and catch what they can. Be sensible and mark my words--and let us keep out of what doesn't concern us!"

Now what this dream means you folk must guess for yourselves, for I haven't the courage to tell you--and that's God's truth!

a. Who is the cat?
b. Who are the rats?
c. What does the cat's pouncing on the rats probably refer to?
d. What would "belling the cat" be in 1376-81?
e. What does the statement, "When the cat is a kitten, the court is a sorry place" probably mean?
f. Are we to believe that the rats and mice couldn't govern themselves without a cat?
g. What is being satirized? the cat? the rats and mice? both?

9. The Fable of the Spider and the Bee: Jonathan Swift

In the late 17th and early 18th century, during the period when systematic scientific study was first getting under way in England, there arose a dispute between those who felt that the new scientific study of mathematics and matter was the most promising form of learning and those who felt that the older pattern of studying the literatures and the philosophies of various ancient civilizations for their wisdom was a more profitable pursuit. Swift represents this quarrel in the fable of the spider and the bee. The bee has just flown through a portion of the spider's web and wrecked it completely.

THE FABLE OF THE SPIDER AND THE BEE

"Rogue, rogue," replied the spider, "yet me thinks you should have more respect to a person, whom all the world allows to be so much your betters." "By my troth," said the bee, "the comparison will amount to a very good jest, and you will do me a favour to let me know the reasons that all the world is pleased to use in so hopeless a dispute." At this the spider, having swelled himself into size and posture of a disputant, began his argument in the true spirit of controversy, with a resolution to be heartily scurrilous and angry, to urge on his own reasons, without the least regard for the answers or objections of his opposite, and fully predetermined in his mind against all conviction.

"Not to disparage myself," said he, "by the comparison with such a rascal, what art thou but a vagabond without house or home, without stock or inheritance, born to no possession of your own, but a pair of wings and a drone-pipe? Your livelihood is an universal plunder upon nature; a freebooter over fields and gardens; and for the sake of stealing will rob a nettle as easily as a violet. Whereas I am a domestic animal, furnished with native stock within myself. This large castle (to show my improvements in the mathematics) is all built with my own hands and the materials extracted altogether out of my own person.

"I am glad," answered the bee, "to hear you grant at least that I am come honestly by my wings and my voice; for then, it seems, I am obliged to Heaven alone for my flights and my music; Providence would never have bestowed on me two such gifts without designing them for the noblest ends. I visit indeed all the flowers and blossoms of the field and the garden; but whatever I collect from thence enriches myself, without the least injury to their beauty, their smell, or their taste. Now, for you and your skill in architecture and other mathematics I have little to say: in that building of yours there might, for aught I know, have been labor and method enough, but by woful experience for us both, 'tis too plain, the materials are naught, and I hope you will henceforth take warning, and consider duration and matter as well as method and art. You boast, indeed, of being obliged to no other creature, but of drawing and spinning out all from yourself; that is to say, if we may judge of the liquor in the vessel by what issues out, you posses a good plentiful store of dirt and poison in your breast; and, tho' I would by no means lessen or disparage your genuine stock of either, yet I doubt you are somewhat obliged for an increase of both, to a little foreign assistance. Your inherent portion of dirt does not fail of acquistions, by sweepings exhaled from below; and one insect furnishes you with a share of poison to destroy another. So that in short, the question comes all to this--which is the nobler being of the two, that which by a lazy contemplation of four inches round, by an overweening pride feeding and engendering on itself, turns all into excrement and venom, produces nothing at last, but flybane and a cobweb; or that which, by an universal range, with long search, much study, true judgment, and distinction of things, brings home honey and wax."

This dispute was managed with such eagerness, clamor, and warmth, that the two parties of books in arms below stood silent a while, waiting in suspense what would be the issue, which was not long undetermined, for the bee grown impatient at so much loss of time, fled straight away to a bed of roses, without looking for a reply, and left the spider like an orator, collected in himself and just prepared to burst out.

It happened upon this emergency that Aesop broke silence first.

a. Does the spider stand for the new style scientists or the old style humanists? How do you know?
b. What, on the other hand, does the bee stand for? What's your evidence?
c. What does Swift wish us to see in the spider's flimsy house? His claim to skill in mathematics? His love of his own dirt? his contemplation of himself? his claim to be self suffidient?
d. What are the flowers and blossoms from other fields which the bee visits? What are the honey and wax which he makesof them?
e. On which side of the quarrel between ancients and moderns, lovers of literature and lovers of science, does Swift seem to be?

Study of Core Text, Animal Farm by George Orwell

Introduction

Animal Farm falls into several literary categories already encountered in the "Concept Development" Section. First, it is a fable in novel form with animals talking and acting like humans, but retaining the physical characteristics of animals. Second, the novel is a satire because it attacks the weaknesses and follies inherent in all men.

The satiric techniques most forcefully used in this novel are invective, irony, and parody--all of which you studied in the first two sections of this unit. If you are doubtful of any of these, turn back to these sections before beginning to read the novel. Also at this time, you may wish to look at the study guide questions, the discussion questions, and the composition assignments. By doing this you will be aware of the kinds of observations and preparations you should be making while reading the novel.

Since this novel is in part a satire of events which occurred in Russia between 1910 and 1940, you should read an encyclopedia account of this period in Russia trying to find out (1) What the Russian government was like before the 1918 revolution; (2) What happened in the revolution; (3) What kinds of programs for Russia Lenin, Trotsky, and Stalin proposed; (4) What 5-year plans were proposed for Russia, what people gained by them and who suffered; (5) How the ideals of the revolution changed from 1918 to 1938. Try to make this an introduction to Animal Farm parallel to the account of 14th century events which you are given for "the Belling of the Cat."

Finally, do not forget to refer to the last unit, "Attitude, Tone, and Perspective." A study of the author and his attitude toward his subject is essential for a real understanding of the meaning of this novel. Also, in Animal Farm you will encounter many political campaign speeches which lend themselves especially well to a continued study of tone. Throughout the entire novel, one of the most important things for you to consider is the differneces which exist between this animal society and our own society.

Study Guide Questions

Chapters I-V

1. Read pages 18, 19, 20; Each paragraph of Major's speech contains one central thought. What is the main thought of each paragraph?
2. Why did the work of teaching and organizing the animals fall naturally upon the pigs? Why do you suppose the author chose pigs rather than any other barnyard animal?
3. Compare Snowball and Napoleon as they are first introduced on pages 25 and 26. Who in the Russian revolution might they represent?
4. What do Sugarcandy Mountain and Moses represent? What is symbolic about Moses being a raven?
5. What is the target of the satire on page 28 when Mr. Jones goes to sleep with the New of the World over his nose?
6. In the first two chapters Orwell develops the caricatures in the story. Review the characteristics of each of the animals. What human qualities does each have?
7. Trace the incidents that led to the rebellion. What actually triggered the rebellion? Do you think the propaganda work before the revolution helped cause it? Would a revolution planned when the animals had been fed have been as successful?

8. What kinds of things were destroyed after the rebellion? Why would the animals destroy these things?
9. Note the description of the farm on page 31 as the animals view it when it was their own. Why do they see it differently than before the rebellion?
10. What advantage do the pigs have over the other animals now? Are the other animals aware that this gives the pigs more power? Are the pigs aware of it? Why didn't the pigs tell the animals of their plan?
11. What does the last page of Chapter II foreshadow?
12. Observe how Squealer uses the threat of Mr. Jones' return to solve the problem about the apples. Where in the rest of the book does he use the same strategy?
13. When Jones and his men tried to recapture Animal Farm, they were not successful. Why? Who planned the strategy for the animals? Why was the plan successful?

Chapters VI-X

14. List the things which by the end of Chapter 6 are contrary to what Major said on pages 18, 19, 20. Note especially the changes that take place beginning with the egg incident and culminating with the incident concerning the four pigs. What reason is given for forbidding the singing of "Beasts of England"? Explain the change of emphasis stated in the new song.
15. Reread the scene describing the slaughter of the traitors. What is Orwell's purpose? Why were the traitors killed right away?
16. Greed and the desire for power are plainly motivating Napoleon. Show how this is true in the negotiations about the timber.
17. Why did Pinkeye taste the food before Napoleon ate it? What does this tell us about the society on Animal Farm? What about Napoleon?
18. What was Squealer doing when he fell from the ladder? Compare this scene with the one on page 32.
19. Napoleon's "illness" prompted him to make a proclamation in regard to the drinking of whiskey. What caused him to modify it later?
20. Why was the "reading of the statistics" good psychology? Do the statistics actually mean anything? What? What is your evidence?
21. Explain the purpose underlying the proclaiming of more holidays and celebrations. What effect do such celebrations have on the animals?
22. What is the tone of the statement "They found it comforting to be reminded that, after all, they were truly their own masters and that the work they did was for their own benefit"? What key words help you interpret this statement?
23. Explain the timeliness of having Moses reappear now. Compare what he says now with his earlier statements. How do you explain the fact that the pigs let him remain? Is his function under the pigs and under Jones the same? What is it?
24. Who discovered the peril Boxer was in? Did his ability to read help either himself or the other animals? Why not? Could he have done something if he had wanted to?
25. What is the reaction between Boxer's fate and the pigs being able to afford another case of whiskey?

Discussion Questions

Chapters I-V

1. Read Major's speech. What is the tone of it and how does it influence his listeners? What arguments does he use? Which are logical? Which are emotional? Why did the animals accept the propositions in his speech? Are they more influenced by emotion or reason?

2. Explain Major's statement: "Man is the only creature that consumes without producing." Is it true? If it were, would it make man evil?
3. On pages 21-22, Major lists the rules for living in an Animal Farm and presents the principles upon which the great social change is founded. Which principle will be the hardest to carry out? What evidence of social equality does the meeting show?
4. "Are rats comrades?" What is the satirical implication?
5. Patriotic songs have an important role to the people. What are some of the patriotic songs of our country? What are your reactions when you hear these songs? (This could possibly be a Student Report)
6. What contradiction do you find in the statement "All animals are equal" and the statement in the second paragraph of Chapter II? What difference is implied in the statements "All men are equal" and "All men have equal opportunity"?
7. What was Boxer's motto? Is it a good motto for people to follow today? Would Boxer be an asset in any community?
8. Is there a class structure on Animal Farm? What three classes are represented? Compare the structure with the class structures before animalism. Were there three then, too? Is there class structure in society today?
9. "Four legs good, two legs bad." Discuss the implication for the way this maxim is accepted by the animals. Discuss how this maxim is used to answer the questions and solve problems that arise on the farm.
10. In Chapter III what are the relations between Napoleon and Snowball? Look up the word "bureaucracy." How does this term apply to the situation at Animal Farm? Whose idea was it? What is its effect on a society?
11. Read the last paragraph on page 41 carefully. In what countries has such a practice been put into effect? What is the purpose of the practice? Is it a good practice or a bad practice?
12. In Chapter IV plans are made to build a windmill. Why do the animals think they need a windmill? What does the windmill symbolize to the society of Animal Farm? to the reader?
13. Explain the method of propaganda the animals used. (Chapter IV) What did Snowball teach the birds? Why?
14. How do Pilkington and Frederick try to keep the idea of Animalism from spreading to other farms? Why don't they want it to spread?
15. Boxer was proclaimed a hero in the attack. Do you feel admiration, respect,or pity for him? Support your statement.
16. On page 48 the following statement occurs, "There was not an animal on the farm that did not take vengeance on them after his own fashion." How do you account for Molly's behavior in view of this statement? What is revealed about Molly in Chapter V?
17. "War is war. The only good human being is a dead one." What meaning is implied in Snowball's statement?
18. A conflict arises in Animalism in Chapter V. Is this a conflict of ideas (about how things should be done) or is it a conflict for power? Is it between groups or individuals? How was the windmill issue to be decided after Snowball had finished speaking? Why was it decided differently?
19. Compare the campaign promises of Napoleon and Snowball. What qualities in human nature does each candidate appeal to?
20. Explain the method Napoleon has used to gain his new powers. How did the other animals help him? Did they want to help him?
21. Have any of the animals changed since the beginning of the story?
22. Compare Squealer's duties with the idea of propaganda spreading. What has happened to the Seven Commandments? Does Squealer pose a threat to Napoleon?

What will keep him from becoming politically ambitious? What prevents the animals from rebelling?

23. Of what importance have the sheep been in these events? Have they harmed or helped the cause of the animals? Have they done this purposefully? Compare the sheep with Samuel Hoffenstein's poem, "Sheep."
24. Compare and contrast the scene at the end of Chapter 5 with the scene before the rebellion.

Chapter VI-X

25. Have the animals reached the point at which they believe what they are told to believe? Give examples. Does anything like this happen in society today? Is it possible to be really free? What benefits does one derive from living in a highly organized society? What must he give up? Is it possible to give up too much? What are some of the benefits of a strong central government? In what ways do people themselves give up their right to govern themselves? Is this similar to the way the animals let Napoleon gain his power over them?
26. The animals want to be their own masters, not enslaved to Man. Be prepared to discuss the different forms slavery may take, thinking of the following questions: Did the animals really believe Snowball had defected and caused the destruction of the windmill? What has happened to their minds? Why don't they try to assert themselves? How does Napoleon use Snowball?
27. Compare Boxer's loyalty with the statement, "My Country, right or wrong." Is it disloyal to question the policy of our country? What is meant by an informed citizenry?
28. Squealer admires Napoleon for a "superior quality." What is that superior quality? Why do or don't you admire people who have this characteristic?
29. Discuss the explosion of the windmill. Why is its destruction such a shock? What is the satire in this incident?
30. What do the young pigs represent? Cite contemporary examples where the young of a class are kept apart for their education.
31. What kind of "person" is Boxer? He has done his best for the revolution; what does he deserve in his old age? Is this the authors' opinion? Can you explain how he made you feel this way? Has he appealed to your reason or your emotion?
32. Does this partially explain why Orwell chooses pigs instead of some other animal?
33. Trace the changes in the Seven Commandments. Compare the changes with the changes in the pigs as members of a classless society and then as members of a totalitarian government. Refer to Benjamin's statement on page 38 and page 56. Have the lot of the animals changed to any extent?
34. Explain how the single commandment at the end, "All animals are equal but some animals are more equal than others," differs from the Seven Commandments at the beginning.
35. Compare and contrast the dignity, the comfort, and the status of the animals at the beginning of the novel and at the end.
36. How did education or the lack of it become a factor in Animal Farm's society and politics?
37. Before the Rebellion the animals held certain values. How do these compare with their values at the end of the book?
38. From whose point of view was Animal Farm told? Imagine that the story would have been told from the point of view of any one of the animal characters. How do you think the story would have been changed.?

39. Orwell could have written an essay or a novel of another kind to develop this same theme. Why do you think he chose a fable? If you were writing a fable what are some of the things you would have to do to keep the fable convincing?
40. How do the events in Animal Farm parallel events in Russia, 1918-1940? Does each fictional event have only one parallel in Russian political life or several? Try to find as many parallels as possible for each event.
41. Orwell wrote Animal Farm in English, not Russian. There is no evidence that he ever tried to get it smuggled into Russia. Was he trying to expose the Russian revolution alone? Or all revolutions? Why does he call Stalin, Napoleon? What is the effect of this in generalizing his satire? If the satire is "generalized," what is its relevance in English speaking countries?

Suggestions for Composition Assignments:

I. Short Composition Assignments

1. Read Major's speech to the animals. Notice the tone. Then write a similar speech to some group of which you are a member appealing for a change or pointing out the inadequacies of your group.
2. Study the speeches of Major, Squealer, Snowball, and Napoleon. Notice the style and tone of each. Select the one whose speeches seem to be the most convincing and give reasons for your choice.
3. In Animal Farm the feelings of the animals are not apparent as you read the story. Assume the personality of one of the animals such as Boxer or Moses, and write a description of the farm or of some incident in the book from this animal's point of view, as you think he sees it.
4. Suppose Napoleon attended our school long enough to know something about it, and were to give a speech at an assembly. Write a speech as you think Napoleon would about one thing in the school.
5. Write a set of rules for a club or group to which you belong. Then rewrite them as Squealer would to show how these rules are actually followed by some people in that group.
6. Study the Declaration of Independence. Using this same style of writing, write an introduction for Animal Farm that could be used with the Seven Commandments.
7. Write a short political or social satire on a subject of your choice. Use a fable to make your point.

II. Longer Compositions: Keep in mind the topical as well as the general satiric implications of Animal Farm in handling these topics.

1. How was education or the lack of it an important factor in Animal Farm? Compare and contrast the significance of education in Animal Farm with its significance in a democratic society.
2. Write several paragraphs in which you discuss the use of maxims on Animal Farm. In what ways and for what purposes were they used? Next, compare these ways and purposes to the use we make of maxims today.

Main topic

3. Write a short paper in which you discuss what you believe to have been Orwell's main political purpose in writing this book. What was he trying to show? What was his main social purpose; that is, what kind of society did he wish to expose? What was his historical purpose, i.e., What did he wish to show about revolutions? And finally, what did Orwell wish to show about basic impulses, lust for power, etc. What is the moral in Animal Farm?

V. "Human fable" satire

Satire which tells a story to hit its target doesn't always use a story about animals or robots or grotesque non-human creatures. It sometimes uses a story about grotesque people or unusual fictitious human societies to make its point. And these poeple and the places in which they live will somehow expose something in ourselves or our society by making us see ourselves in a new way: from a new perspective, in new proportions, in a new landscape which somehow tells us what we are like. This section will prepare you for the reading of more complex "human fable" satires, perhaps The Mouse That Roared, perhaps some other story. Of each of the selections in this section you should ask the following questions:

1. What do the human beings here symbolize? What vices in us do they expose?
2. Do they expose our vices by distortion of them; by being what we are, only more so? Or do they expose our vices by being what we aren't, by being "perfect" and casting a reflection on what we are?
3. What do the settings in which they act stand for? Do we catch a glimpse of the ugliness of our world in these settings? Or are the settings ideal, settings which suggest that we look back at the limitations of our world? From what perspective do we see our world?
4. What vices and follies are being satirized?

A.1 The following piece was written by a twentieth century poet and for twentieth century people.

of Ever-Ever Land i speak

by

e e cummings

a. Apply questions 1-4, page 31, to this selection.

2. The land of Cockayne

The following piece was written by a medieval poet for a medieval audience. You may understand it better if you look up Peter Breughel's picture, "The Land of Cockayne." Could this piece be written as a piece of direct attack satire like Horace's "Of Avarice" and entitled "Of Gluttony"? Why? Why not?

THE LAND OF COCKAYNE

Far in the sea and west of Spain
There is a country called Cockayne.
No other land beneath the skies
So many kinds of joy supplies.
Though Paradise be merry and bright,
Cockayne is yet a fairer sight.
What is there in Paradise to see
But grass and flowers and greenery?
Though doubtless there the joy is great,
There is naught but fruit to eat.
There is no hall nor bower nor bench,
And only water thirst to quench.
But two men live there, I've heard say,
Enoch and Elijah they.
It is a doleful place to be,
With so little company.
   In Cockayne there's ample fare
Without trouble, toil, or care.
The food is choice, the drink is bright
At noon, late afternoon, and night.
I say in sooth--ye need not fear--
There is no land on earth its peer.
There is no land beneath the sun
Where there is so much joy and fun.
There is many a pleasant sight;
All is day, there is no night.
There is no quareling or strife;
There is no death but ever life.
There is no lack of meat or cloth;
There is no man or woman wroth.
There is no serpent, wolf, or fox,
No horse or nag or cow or ox;
There is no sheep, no swine, no goat.
There is no filthiness, God wot!
There is no fly or flea or louse
In clothing, farmyard, bed, or house.
There is no thunder, sleet, or hail,
No vile worm crawls, or any snail.

No tempest rages, rain or wind.
No man or woman there is blind.
But all is mirth and joy and glee.
Well he fares who there may be!
There are rivers great and fine
Of oil and honey, milk and wine.
Water is never used at all,
Save to look or wash withal.
There is fruit of every sort,
And all is frolic and disport.
There are chambers good and halls;
All of pasties are the walls,
Of flesh and fish and tender meat,
The most delicious man may eat.
Flour-cakes are the shingles all
Of cloister, chamber, church, and hall.
The pinnacles are puddings fat,
No prince or king could cavil at.
One may eat thereof his fill,
And yet be guilty of no ill.
All is common to young and old,
To stern and haughty, meek and bold.
There is a cloister fair and bright,
Broad and long, a noble sight.
The pillars of the fine arcade
Are every one of crystal made;
Each base and capital, 'tis said,
Of jasper and of coral red.
   In the meadow stands a tree,
A great delight it is to see. ****

   There are birds in every bush,
Throstle, nightingale, and thrush.
The lark and the green woodpecker,--
Hard to name them all it were.
Never ceasing, with all their might
They gaily sing both day and night.
There are other birds, to wit:
Geese ready roasted on the spit
Fly to that abbey--God it wot--
And cry out, "Geese, all hot! all hot!"
They bring too garlick plenteously,
The best dressing that one could see.
The larks, it is a well known truth,
Light adown in a man's mouth,
Stewed daintily and right well done,
Sprinkled with cloves and cinnamon.
For drink there is no need to ask;
To take it is the only task.

a. Apply questions 1-5, page 31, to this selection.

3. The Land of Eldorado

Some of the "targets" of this passage may be more evident to you if you recall that it was written in the 18th century before the French revolution described in Dickens' Tale of Two Cities:

The conference between Candide and the old man was pretty long, and turned upon the form of government, the manners, the women, the public amusements, and the arts of Eldorado. At last, Candide, who had always a taste for Metaphysics, bid Cacambo ask if there was any religion in that country?

The old gentlemen , reddening a little, "How is it possible," said he, "that you should question it? Do you take us for ungrateful wretches?" Cacambo then humbly asked him, what the religion of Eldorado was? This made the old gentleman redden again. "Can there be more religions than one?" said he; "we profess, I believe, the religion of the whole world; we worship the deity from evening to morning." "Do you worship one God?" said Cacambo, who still acted as interpreter in explaining Candide's doubts. "You may be sure we do," said the old man, "since it is evident there can be neither two, nor three, nor four. I must say, that the people of your world propose very odd questions." Candide was not yet wearied in interrogating the good old man; he wanted to know how they prayed to God in Eldorado. "We never pray at all," said the respectable sage; "we have nothing to ask of him; he has given us all we need, and we incessantly return him thanks."

Candide had a curiosity to see their priests, and bid Cacambo ask, where they were. This made the old gentleman smile. "My friends," said he, "we are all of us priests; the king, and the heads of each family, sing their songs of thanksgiving every morning, accompanied by five or six thousand musicians." "What!" said Cacambo, "have you no clerics to preach, to dispute, to tyrannize, to set people together by the ears, and to get those burnt who are not of the same opinions as themselves." "We must be very great fools indeed if we had," said the old gentleman; "we are all of us of the same opinion, here, and we don't understand what you mean by clerics."

Candide was in an ecstasy during all this discourse, and said to himself, "This place is vastly different from Westphalia, and my lord the Baron's castle. If our friend Pangloss had seen Eldorado, he would never have maintained, that nothing upon earth could surpass the castle of Thunder-ten-tronckh. It is plain that everybody should travel."

After this long conversation was finished, the good old man ordered a coach and six sheep to be got ready, and twelve of his domestics to conduct the travellers to court. "Excuse me," says he to them, "if my age deprives me of the honor of attending you. The king will receive you in a manner that you will not be displeased with, and you will, I doubt not, make allowance for the customs of the country, if you should meet with anything that you disapprove of."

Candide and Cacambo got into the coach, and the six sheep were so fleet, that in less than four hours they reached the King's palace, which was situated at one end of the metropolis. The gate was two hundred and twenty feet high, and one hundred broad; it is impossible to describe the materials it was composed of. But one may easily guess, that it must have prodigiously surpassed those stones, and the sand which we call gold and jewels.

Candide and Cacambo, on their alighting from the coach, were received by twenty maids of honor, of an exquisite beauty, who conducted them to the baths, and presented them with robes made of the down of humming-birds; after which, the great officers and their ladies introduced them into his Majesty's apartment, between two rows of musicians, consisting of a thousand in each, according to the custom of the country.

When they approached the foot of the throne, Cacambo asked one of the great officers in what manner they were to behave when they went to pay their respects to his Majesty; whether they were to fall down on their knees, or their bellies; whether they were to put their hands upon their heads or upon their backs; whether they were to lick up the dust of the room; and, in a word, what the ceremony was? "The custom is," said the great officer, "to embrace the King, and kiss him on both cheeks." Candide and Cacambo accordingly clasped his Majesty round the neck, who received them in the most polite manner imaginable, and very genteelly invited them to sup with him.

In the interim, they showed them the city, the public edifices, that seemed almost to touch the clouds; the market places, embellished with a thousand columns; fountains of pure water, besides others of rose-water, and the liquors that are extracted from the sugar canes, which played continually in the squares, which were paved with a kind of precious stones, that diffused a fragrance like that of cloves or cinnamon. Candide asking them to show them their courts of justice, and their parliament house, they told him they had none, and that they were strangers to law-suits. He then inquired if they had any prisons, and was told they had not. What surprised him most, and gave him the greatest pleasure, was the palace of sciences, in which he saw a gallery two thousand paces in length, full of mathematical instruments and scientific apparatus.

After having spent the afternoon in going over about a thousandth part of the city, they were re-conducted to the palace. Candide seated himself at table with his Majesty, his valet Cacambo, and the great many ladies. Never was there a better entertainment; and never was more wit shown at table than what his Majesty displayed.Cacambo interpreted the King's repartees to Candide, and though they were translated, they appeared excellent repartees still; a thing which surprised Candide about as much as anything else.

They spent a whole month in this hospitable manner; Candide continually remarking to Cacambo, "I must say it again and again, my friend, that the castle where I was born was nothing in comparison to the country where we are now; but yet Miss Cunegonde is not here, and without doubt you have left a sweetheart behind you in Europe. If we stay where we are, we shall be looked upon only as other pebbles of Eldorado, we shall be richer than all the kings put together; we shall have no need to be afraid to the inquisitors, and we may easily recover Miss Cunegonde."

This proposal was extremely agreeable to Cacambo; so fond are we of running about, of making a figure among our countrymen, of telling our exploits, and what we have seen in our travels,that these two really happy men resolved to be no longer so, and accordingly asked his Majesty's leave to depart.

"You are very foolish," said his Majesty to them. "I am not ignorant that my country is a small affair, but when one is well off it's best to keep so. I certainly have no right to detain stangers;it is a degree of tyranny inconsistent with our customs and laws; all men are free; you may depart when you please; but you cannot get away without the greatest difficulty. It is impossible to go against the current up the rapid river which runs under the rocks; your passage hither was a kind of miracle. The mountains which surround my kingdom are a thousand feet high, and as steep as a wall; they are at least ten leagues over, and their descent is a succession of precipices. However, since you seen determined to leave us, I will immediately give orders to the constructors of my machines, to make one to transport you comfortably. When they have conveyed you to the other side of the mountains, no one must attend you because my subjects have made a vow never to pass beyond them, and they are too wise to break it. There is nothing else you can ask of me which shall not be granted." "We ask your Majesty," said Cacambo, very eagerly, "only a few sheep loaded with provision, together with some of the common stones and dirt of your country."

The King laughed heartily; "I cannot," said he, "conceive what pleasure you Europeans find in our yellow clay; but you are welcome to take as much of it as you please, and much good may it do you."

He gave immediate orders to his engineers to construct a machine to hoist up and transport these two extraordinary persons out of his kingdom. Three thousand able mechanics set to work, and in a fortnight's time the machine was completed, which cost nc more than twenty millions sterling of their currency.

Candide and Cacambo were both placed on the machine, together with two large red sheep bridled and saddled for them to ride on, when they were over the mountains, twenty sheep of burden, loaded with provisions, thirty with the greatest curiosities of the country, by way of present, and fifty with gold, precious stones, and diamonds. The King, after tenderly embracing the two vagabonds took his leave of them.

a. Apply questions 1-4, page 31, to the selection. Do this carefully and in detail.
b. What is the author's satiric point in stressing the custom of greeting the king? the custom of religion? the design of the city, courts, scientific institutions?
c. Is there any "double irony" in calling the country Eldorado?

4. The Podsnaps and the Veneerings*

The following two pictures give you "houses," not "countries". What kind of people are they making fun of? What devices are used to "make the fun"? Watch for similar satiric use of detail in settings in The Mouse That Roared.

Mr. and Mrs. Veneering were brand new poeple in a brand new house in a brand new quarter of London. Everything about the Veneerings was spick and span new. All their funiture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby, and if they had set up a great-grandfather, he would have come home in matting from the Pantechnicon, without a scratch upon him, French-polished to the crown of his head.

For, in the Veneering establishment, from the hall chairs with the new coat of arms, to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish. And what was observale in the furniture, was observale in the Veneerings--the surface smelt a little too much of the workshop and was a trifle sticky. ***

Mr. and Mrs. Veneering, and Mr. and Mrs. Veneering's brand-new bride and bridegroom, were of the dinner company; but the Podsnap establishment had nothing else in common with the Veneerings. Mr. Podsnap could tolerate taste in a mushroom man who stood in need of that sort of thing, but was far above it himself. Hideous solidity was the characteristic of the Podsnap plate. Everything was made to look as heavy as it could and to take up as much room as possible. Everything said boastfully, "Here you have as much of me in my ugliness as if I were only lead; but I am so many ounces of precious metal worth so much an ounce; --wouldn't you like to melt me down?" A corpulent straddling epergne, blotched all over as if it had broken out in an eruption rather than been ornamented, delivered this address from an unsightly silver platform in the centre of the table. Four silver winecoolers, each furnished with four staring heads, each head obtrusively carrying a big silver ring in each of its ears, conveyed the sentiment up and down the table, and handed it on to the pot-bellied silver salt-cellars. All the big silver spoons and forks widened the mouths of the company expressly for the purpose of thrusting the sentiment down their throats with every morsel they ate. The majority of the guests were like the plate, and included several heavy articles weighing ever so much.

Certain big, heavy vehicles, built on the model of the Podsnap plate, took away the heavy articles of guests weighing ever so much; and the less valuable articles got away after their various manners; and the Podsnap plate was put to bed. As Mr. Podsnap stood with his back to the drawingroom fire, pulling up his shirt-collar, like a veritable cock of the walk literally pluming himself in the midst of his possessions, nothing would have astonished him more than an intimation that Miss Podsnap, or any other young person properly born and bred, could not be exactly put away like the plate, brought out like the plate, polished like the plate, counted, weighed, and valued like the plate. That such a young person could possibly have a morbid vacancy in the heart for anything younger than the plate, or less monotonous than the plate; or that such a young person's thoughts could try to scale the region bounded on the north, south, east, and west, by the plate; was a monstrous imagination which he would on the spot have flourished into space.

--from Our Mutual Friend

a. Apply questions 1-4, page 31, to these passages.

5. The following passage comes from an 18th century book, Fielding's Joseph Andrews. Parson Adams and his friends are hungry, thirsty and destitute and Parson Adams seeks help from Parson Trulliber:

Chapter XIV

An interview between Parson Adams and Parson Trulliber.

Parson Adams came to the house of Parson Trulliber, whom he found stript into his waistcoat, with an apron on, and a pail in his hand, just come from serving his hogs; for Mr. Trulliber was a parson on Sundays, but all the other six days might more properly be called a farmer. He occupied a small piece of land of his own, besides which he rented a considerable deal more. His wife milked his cows, managed his dairy, and followed the markets with butter and eggs. The hogs fell chiefly to his care, which he carefully waited on at home, and attended to fairs; on which occasion he was liable to many jokes, his own size being with much ale rendered little inferiour to that of the beasts he sold. He was ideed one of the largest men you should see, and could have acted the part of Sir John Falstaff without stuffing. Add to this, that the rotundity of his belly was considerably increased by the shortness of his stature, his shadow ascending very near as far in height, when he lay on his back, as when he stood on his legs. His voice was loud and hoarse, and his accent extremely broad. To complete the whole, he had a stateliness in his gait, when he walked, not unlike that of a goose, only he stalked slower.

Mr. Trulliber being informed that somebody wanted to speak with him, immediately slipped off his apron, and clothed himself in an old night-gown, being the dress in which he always saw his company at home. His wife, who informed him of Mr. Adams's arrival, had made a small mistake; for she had told her husband, she believed here was a man come for some of his hogs. This supposition made Mr. Trulliber hasten with the utmost expedition to attend his guest. He no sooner saw Adams, than, not in the least doubting the [illegible] of his errand to be what his wife had imagined, he told him, he was come in very good time; that he expected a dealer that very afternoon; and added, they were all pure and fat, and upwards of twenty score a-piece. Adams answered, He believed he did not know him. "Yes, yes," cried Trulliber, "I have seen you often at fair; why we have dealt before now, mun, I warrant you. Yes, yes," cries he, "I remember thy face very well, but won't mention a word more till you have seen them, though I have never sold thee a flitch of such bacon as is now in the stye." Upon which he laid violent hands on Adams, and dragged him into the hogs' stye, which was indeed but two steps from his parlour window. They were no sooner arrived there, than he cried out, "Do but handle them; step in, friend; art welcome to handle them, whether dost buy or no." At which words, opening the gate, he pushed Adams into the pig-stye, insisting on it that he should handle them before he would talk one word with him.

Adams, whose natural complacence was beyond any artificial, was obliged to comply before he was suffered to explain himself; and, laying hold on one of their talks, the unruly beast gave such a sudden spring, that he three poor Adams all along in the mire. Trulliber, instead of assisting him to get up, burst into a laughter, and, entering the stye, said to Adams, with some contempt, "Why, dost not know how to handle a hog?" and was going to lay hold of one himself; but Adams, who thought he had carried his complacence far enough, was no sooner on his legs, than he escaped out of the reach of the animals, and cried out, "*Nil habeo cum porcis:* I am a clergyman, sir, and am not come to buy hogs." Trulliber answered, he was sorry for the mistake; but that he must blame his wife; adding, she was a fool, and always committed blunders. He then desired him to walk in and clean himself; that he would only fasten up the stye and follow him. Adams desired leave to dry his great-coat, wig, and hat by the fire, which Trulliber granted. Mrs. Trulliber would have brought him a basin of water to wash his face; but her husband bid her be quiet like a fool as she was, or she would commit more blunders, and then directed Adams to the pump. While Adams was thus employed, Trulliber, conceiving no great respect for the appearance of his guest fastened the parlour door, and now conducted him into the kitchen; telling him he believed a cup of drink would do him no harm, and whispered his wife to draw a little of the worst ale. After a short silence, Adams said,"I fancy, sir, you already perceive me to be a clergyman."-"Ay,ay,"cries Trulliber, grinning, "I perceive you have some cassock; I will not venture to call it a whole one." Adams answered, "It was indeed none of the best; but he had the misfortune to tear it about ten years ago in passing over a stile." Mrs. Trulliber, returning with the drink, told her husband, "She fancied the gentleman was a traveller, and that he would be glad to eat a bit." Trulliber bid her hold her impertinent tongue; and asked her, if parsons used to travel without horses?adding, He supposed the gentleman had none by his having no boots on.--"Yes, sir, yes,"says Adams; "I have a horse, but I have left him behind me."--"I am glad to hear you have one," says Trulliber; "for I assure you I don't love to see clergymen on foot; it is not seemly, nor suiting the dignity of the cloth." Here Trulliber made a long oration on the dignity of the cloth(or rather gown), not much worth relating, till his wife had spread the table, and set a mess of porridge on it for his breakfast. He then said to Adams, "I don't know, friend, how you came to call on me; however, as you are here, if you think proper to eat a morsel, you may." Adams accepted the invitation, and the two parsons sat down together; Mrs. Trulliber waiting behind her husband's chair, as was, it seems, her custom. Tulliber ate heartily, but scarce put any thing in his mouth without finding fault with his wife's cookery. All which the poor woman bore patiently. Indeed, she was so absolute an admirer of her husband's greatness and importance, of which she had frequent hints from his own mouth, that she almost carried her adoration to an opinion of his infallibility. To say the truth, the parson had exercised her more ways than one; and the pious woman had so well edified by her husband's sermons, that she had resolved to receive the bad things of this world together with the good. She had indeed been at first a little contentious; but he had long since got the better; partly by her love for this; partly by her fear of that; partly by her religion; partly by the respect he said himself; and partly by that which he received from the parish. She had, in short, absolutely submitted, and now worshipped her husband, as Sarah did Abraham, calling him (not lord,but)master. Whilst they were at table, her husband gave her a fresh example of his greatness; for as she had just delivered a cup of ale to Adams, he snatched it out of his hand, and crying out, "I caal'd vurst," swallowed down the ale. Adams denied it; it was referred to the wife, who, though her conscience was on the side of Adams, durst not give it against her husband. Upon which he said, "No, sir. no; I should not have been so rude to have taken it from you, if you had caal'd vurst; but I'd have you know I'm a better man than to suffer the best he in the kingdom to drink before me in my own house, when I caale vurst."

As soon as their breakfast was ended, Adams began in the following manner: "I think, sir, it is high time to inform you of the business of my embassy. I am a traveller, and am passing this way in company with two young people, a lad and a damsel, my parishioners, towards my own cure; we stopt at a house of hospitality in the parish, where they directed me to you, as having the cure."--"Though I am but a curate,"say Trulliber, "I believe I am as warm as the vicar himself, or perhaps the rector of the next parish too; I believe I could buy them both."--"Sir," cries Adams, "I rejoice thereat. Now, sir, my business is, that we are by various accidents stript of our money, and are not able to pay our reckoning, being seven shillings. I therefore request you to assist me with the loan of those seven shillings, and also seven shillings more, which, preadventure, I shall return to you; but if not, I am convinced you will joyfully embrace such an opportunity of laying up a treasure in a better place than any this world affords." ***

Suppose what you will, you never can nor will suppose any thing equal to the astonishment which seized on Trulliber, as soon as Adams had ended his speech.

A while he rolled his eyes in silence; sometimes surveying Adams, then his wife; then casting them on the ground, then lifting them up to heaven, At last he burst forth in the following accents: "Sir, I believe I know where to lay up my little treasure as well as another. I thank G--,if I am not so warm as some, I am content; that is a blessing greater than riches; and he to whom that is given need ask no more. To be content with a little is greater than to possess the world; which a man may possess without being so. Lay up my treasure! what matters where a man's treasure is, whose heart is in the Scriptures; there is the treasure of a Christian." At these words the water ran from Adam's eyes; and catching Trulliber by the hand in a rapture. "Brother," says he, "heavens bless the accident by which I came to see you! I would have walked many a mile to have communed with you; and, believe me, I will shortly pay you a second visit; but my friends, I fancy, by this time wonder at my stay; so let me have the money immediately." Trulliber then put on a stern look, and cried out "Thou dost not intend to rob me?" At which the wife, bursting into tears, fell on her knees, and roared out, "O dear sir! for heaven's sake, don't rob my master; we are but poor people."--"Get up for a fool, as thou art, and go about thy business,"said Trulliber: "dost think the man will venture his life? he is a beggar, and no robber.--"Very true, indeed," answered Adams. "I wish, with all my heart,the tithing-man was here," cries Trulliber: "I would have thee punished as a vagabond for thy impudence. Fourteen shillings indeed! I won't give thee a farthing. I believe thou art no more a clergyman than the woman there (pointing to his wife); but if thou art, dost deserve to have thy gown stript over thy shoulders for running about the country in such a manner."--"I forgive your suspicions," says Adams; "but suppose I am not a clergyman, I am nevertheless thy brother; and thou, as a Christian, much more as a clergyman, art obliged to relieve my distress."--"Dost preach to me?" replied Trulliber: "dost pretent to instruct me in my duty?"--"Ifacks, a good story," cries Mrs. Trulliber; "to preach to my master."--"Silence, woman,"cries Trulliber. "I would have thee know, friend" (addressing himself to Adams), "I shall not learn my duty from such as thee. I know what charity is better than to give to vagabonds."--"Besides, if we were inclined, the poor's rate obliges us to give so much charity," cries the wife. "Pugh! thou art a fool. Poor's rate! Hold thy nonsense," answered Trulliber; and then turning to Adams, he told him, He would give him nothing.--"I am sorry," answered Adams, "that you do not know what charity is, since you practise it no better: I must tell you, if you trust your knowledge for your justification, you will find yourself deceived, though you should add faith to it, without good works. -"Fellow," cries Trulliber, "dost thou speak against faith in my house? Get out of my doors: I will no longer remain under the same roof with a wretch who speaks wantonly of faith and the Scriptures."-"Name not the Scriptures," says Adams. "How! not name the Scriptures! Do you disbelieve the Scriptures?" cries Trulliber."No; but you do," answered Adams, "if I may reason from your practise; for their commands are so explicit, and their rewards and punishments so immense, that it is impossible a man should steadfastly believe without obeying. Now, there is no command more express, no duty more frequently enjoined, than that he is no Christian."-"I would not advise thee," says Trulliber, "to say that I am no Christian: I won't take it of you; for I believe I am as good a man as thyself;" (and indeed, though he was now rather too corpulent for athletic exercises, he had, in his youth, been one of the best boxers and cudgel-players in the county). His wife, seeing him clench his fist, interposed, and begged him not to fight, but show himself a true Christian, and take the law of him. As nothing could provoke Adams to strike, but an absolute assault on himself or his friend, he smiled at the angry look and gestures of Trulliber; and telling him, he was sorry to see such men in orders, departed without further ceremony.

a. Apply questions 1-4, page 31, to this passage.
b. What is Fielding satirizing by making Trulliber so fat and pig-like?
c. Was there anything wrong in the 18th century with a clergyman's being a pig-farmer?
d. Would a look at the parable of the "prodigal son" help clarify the implications of what Fielding is saying about Trulliber?
e. What is the importance of Trulliber's concern with "the dignity of the cloth"?
f. What vice is suggested in Trulliber's grabbing for the ale, shouting "I caal'd vurst."
g. Analyze in detail the satiric implications, the use of connotations and irony, of the last part of this passage beginning: "I am, nevertheless, thy brother..."
h. What is the function of dialect in this passage?

Section B: Study of Optional Text, The Mouse That Roared by Leonard Wibberley

Introduction

Leonard Patrick O'Connor Wibberley was born in Dublin, Ireland, on April 9, 1915, of Anglo-Irish parentage. Although given the name of Leonard O'Connor Wibberley, he later added Patrick himself for his confirmation in the Roman Catholic Church.

Wibberley spent his childhood both in Ireland and in England, and received his education in both places. He left school at sixteen to get a job as a copy boy on the Sunday Despatch, a London newspaper. After working for twenty years on newspapers in London, Spain, add Trinidad, he worked at several other kinds of jobs around the country before resuming his newspaper career on the West Coast. He gave up journalism in favor of writing books. His first source of inspiration came from Stevenson's Treasure Island, which caused him to wonder whether adventure books were still being written. He decided to write one called The King's Beard. The book was published. This encouraged him to another. He now has about thirty books to his credit.

Study Guide Questions and Discussion Questions

1. What is the significance of the title of the book?
2. Describe the Duchy of Grand Fenwick. In what ways is it similar to the United States? to El Dorado? In what ways does it differ? What is the attitude of the Grand Fenwickians toward the policy of the United States government?
3. Describe the personality of each of the main characters who live in Grand Fenwick--Tully, Mountjoy, Gloriana, Benter, Tully's father. How do these compare or contrast with those of the principal characters in Animal Farm? to the principal characters in El Dorado?
4. Discuss the Count of Mountjoy's statement that Americans never take over any of the lands of the nations they lend money to, nor insist upon getting the money back (Page 9) Is this true? Are there other ways of taking over than occupying a country? Explain.
5. Note the statement on page 12: "Anyone who left Grand Fenwick to live abroad even for a short while was suspected of lacking loyalty to his homeland, although he might achieve some esteem as a traveler..." Do we hold this same attitude toward those travelling or living abroad?
6. Why did the Duchess not regard Tully Bascomb as her ideal of a man? Is she speaking as the leader of a country or as a woman?

7. What type of man is Tully as revealed by his discussion on Communism and his answer to Gloriana's proposal that he pretend to be a Communist? As revealed by his proposition that Grand Fenwick declare war on the United States in order to get money honorably? Is war honorable, even if it is a means for a country to remain free?
8. How does Gloriana tell Mountjoy about her decision to declare war? What is unusual about her attitude?
9. What is the irony in Mountjoy's observations about the honor?
10. Explain Gloriana's statement in regard to Tully: "He was of the common clay, but the common clay in a different mold."
11. What observations about America have the leaders of Grand Fenwick made? Do you agree or disagree? How do these observations compare with Cummings' observations on Ever-Ever Land?
12. Was Grand Fenwick's final reason for declaring war on the United States a good reason?
13. Compare the training of the army of Grand Fenwick with that of the United States. Which would you think to be the most rigorous?
14. What was the name of the brig sailing for America? Was this a suitable name for such an expedition? Why a sailing ship?
15. Read Gloriana's farewell speech on page 31. How would you identify its tone? Was such a speech appropriate for such an occasion? Would you have made a similar speech, or would you have said something different?
16. In the President's dream of white heat, what does white heat refer to?
17. Mr. Kokintz becomes a very important person in the story. From Wibberley's description and from Kokintz's conversation you get an image of his personality and of the things he believes are important. What kind of person is Kokintz? Why would he take a sandwich into a meeting with the President? What impression of Kokintz do you get as he describes the fearful after-effects of the bomb? How does the satire directed against Kokintz compare with that directed against Trulliber? against the Podsnaps and Veneerings? Watch this throughout the novel. How is the satire achieved in each case?
18. Study the hysteria that takes place when the practice alert is announced. Is there a parallel to this in American history? What are the advantages of practice alerts? What are the disadvantages?
19. What do you think would have happened if the army of Grand Fenwick had not encountered an "empty" New York City? Do you find the invasion of the United States by the expeditionary force of the Duchy of Grand Fenwick humorous or disgusting? Could a situation like this ever happen to our country today?
20. Dr. Kokintz was captured in an unguarded laboratory. Is the scene effective satire? Describe Dr. Kokintz's reaction to his capture.
21. The values of the Americans are sharply focussed in the alert. What values does Wibberley credit to Americans? How do these values compare with Fenwickian values? Trulliber Values? El Dorado values? Abraham Adams' values?
22. What is the significance of the newspapers' attack on the alert? What is the irony of their arguments?
23. What consequences would you expect Beston to suffer for his error? What action was taken?
25. How was the possession of the Q-bomb received in Grand Fenwick? Contrast the responses of Count Mountjoy and Duchess Gloriana.
26. In the discourse between Gloriana and Tully about war and freedom, there are many elements of satire. Discuss these satirical elements and the significance of each. How does this discussion compare with the discussion between Trulliber and Adams about charity?

27. In Chapter 15 the governmental bodies of Russia, England, and the United States meet. Compare and contrast the meetings on the following points: the clothing, the formality of the meeting, the attitude of those attending, how each group receives the news, the values of the country exposed in the discussion, the attitude of each country toward Grand Fenwick, the way each country arrives at a decision, the way each country views its opposition.
28. What proposals were made by the members of the Cabinet of the United States to regain possession of the Q-bomb, or to prevent any other country from gaining possession? Which of these two issues seemed more important? What decision was finally reached? Was it a good decision? Or could you have proposed a better one? What advice did the President offer the Secretary of State What is satirical about the reference to mink coats and freezers?
29. Compare and contrast the meeting held at Grand Fenwick with the meetings of the other governments.
30. Dr. Kokintz presents a defense for the production of war weapons and for the scientists involved. Discuss his defense. With which of his statements do you agree and with which do you disagree? Compare this defense with Trulliber's defense of himself.
31. Dr. Kokintz and Pierce Bascomb draw an extended analogy between man's power over trees and the scientist's power over people. Analyze and discuss this analogy. Now compare Fenwick and El Dorado again, and their satiric function.
32. Is Dr. Kokintz's statement, "Whoever has the most weight in the world receives the most consideration," typical of the attitude prevailing in the world today?
33. Explain the question raised by Dr. Kokintz: "And how will these mice tame the lions?"
34. Do you agree with the statement made on page 134 that the Americans have consistently refused to agree because their policy is one of the world domination?
35. What were some of the countries represented in the "Tiny Twenty"? Is such a name appropriate? What is satirical about the reference to committees?
36. What was Gloriana's impression of American men? Describe her proposal to Tully. Has your impression of her changed or remained the same throughout the book? Would you say she was a typical ruler?
37. How do the last two chapters in the book differ from the previous chapters? How has the tone changed?
38. Explain the final statement in the book by Dr. Kokintz: "It is a better bomb than ever."
39. How is satire used throughout this book? What effect does it have on the reader? What devices are used? Which did you find more effective--invective or humor?
40. What devices does Wibberley use that remind you of Cummings, of Cockayne, of El Dorado, of Dickens, of Fielding?
41. Often the central problem of satire is considered to be its relation to reality--whether of not a situation seems real. Do you consider this to be a problem in this book?
42. Compare and contrast the concept of man that the citizens of Grand Fenwick had with those of the residents of Animal Farm.
43. Compare and contrast the philosophy of government held by the rulers of Grand Fenwick with that of the rulers of Animal Farm.
44. What other comparisons can you make between the two books? What important contrasts?

Suggestions for Composition Assignments

1. Study the Duchess' farewell speech on page 31 and compare it to the major's speech in Animal Farm. Which seems more effective? What makes one more effective than the other?
2. Write a comparison between the satiric technique used in El Dorado and that used in The Mouse That Roared. Give detailed treatment to the techniques and the institutions or persons to which they are applied, comparing and contrasting the satiric methods used by each work and the system of political and intellectual values with which each begins.

3

A CURRICULUM FOR ENGLISH

Student Packet

THE IDEA OF A PLAY:

The Greek, The Renaissance, The Modern

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

THE IDEA OF A PLAY:
The Greek, the Renaissance, the Modern

Grade 9

CORE TEXTS:

Beaumont, Francis and John Fletcher. The Knight of the Burning Pestle in Eight Great Comedies, ed. Sylvan Barnet, Morton Berman, and William Burto (New York: New American Library, #MQ 343). 95¢ Selections are reproduced in the packet.

Wilder, Thornton. Our Town in Three Plays (New York: Bantam Books, Inc., #HC 98). 60¢

SUPPLEMENTARY TEXTS:

As assigned by the teacher.

OVERVIEW:

In this unit, as in the ninth grade units on satire and the epic, you will be working with a particular genre--the play. You will attempt to determine what the idea of the play is. You will learn what plays and theaters have been like during three great periods of the theater: 1. The Greek Period - 5th century B.C.; 2. The Renaissance Period in England, approximately 1580-1642; 3. The Modern Period, from about 1800 to the present.

Drama is not something read, seen or heard; it is something experienced. Man, by nature, is both an actor and a spectator. It is obvious that the best way to study dramatic literature is to see it staged, but since you will not be able to see a dramatic presentation of most of the plays you study in school, you must try to "stage the work" in your imagination. You must read the play as a play, visualizing it as a stage presentation, with settings, physical actions and vocal interpretation as well as the words of the script. Hoping that it will help you mentally stage the various plays you study, this unit concentrates on the physical descriptions of theaters and the problems of staging different kinds of plays. First you will discuss the Greek drama, and will probably have an opportunity to see a movie of a classic Greek play produced in the classic manner. Your teacher will tell you about the Greek theater and read excerpts from one of the finest Greek comedies extant, The Frogs, by Aristophanes. You will note how the orchestra, skene, and chorus contributed to the production of Greek drama. You should also use reference books and pictures in your library to learn as much as you can about how the Greeks produced plays almost 2500 years ago.

Next, you will study the characteristics of the Elizabethan playhouse, and will read part of an English Renaissance drama, The Knight of the Burning Pestle. You will work more independently in trying to figure out what this theater was like; and in the third part of your study you will be almost completely on your own. This section will deal with the characteristics and terminology of the modern theater, and a modern, "experimental" drama, Thornton Wilder's Our Town. The unit should assist you to visualize plays better when you read them, and so to understand them better. This skill will be helpful in the next unit, "Comedy," and in your later work on tragedy. It may also increase your appreciation of plays when you see them in a theater or on television.

I. THE GREEK THEATER

As your teacher tells you about the Greek theater and Greek comedy, take careful notes in your notebook. Copy the sketch of the floor plan of a Greek theater which she will put on the board. Listen carefully when she reads excerpts from The Frogs, mentally picturing what was going on, and where, while this play was being staged.

The chorus of frogs is interesting because the playwright tried to reproduce the sounds frogs make, and a portion of it is included here. Can you read it aloud?

Frogs:
Brekekekex co-ax
Co-ax, co-ax, co-ax,
Brekekekex co-ax!

Brekekekex co-ax
Co-ax, co-ax, co-ax.
Our song we can double
Without the least trouble:
Brekekekex co-ax.

Certain aspects of the Greek theater and comedy are so important that we are including definitions of them in this packet. Be sure you know the meaning of these and the other terms associated with the theater in Greece.

Definitions:

1. Orchestra - a paved, circular dancing floor up to ninety feet in diameter, on which the chorus performed its songs and dances and the actors delivered most of their dialogue. In its center was an altar of Dionysius, frequently surmounted by a statue of this god.

2. Chorus - a group of trained singer-dancers, usually twelve to twenty-four men, who remained on stage during most of the play, engaging in the action in a detached way but influencing it very little. As a means of separating the scenes of the play these actors presented choral interludes whose principal contribution to the play was to the senses of sight and sound, for, costumed and masked, the members of the chorus moved about the orchestra during the interludes in a series of ballet-like evolutions, with a choral leader. As they danced they chanted intricate choral odes which provided commentary on the characters and their actions, usually interpreting previous scenes and foreshadowing those to come, and often serving as spokesmen for the playwright.

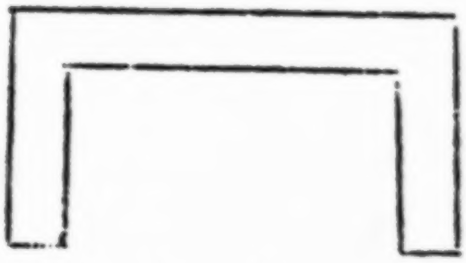
3. Parabasis - a feature of Greek comedy, in which the chorus abandons its role, comes to the front of the acting area and addresses the audience directly. In the parabasis the chorus delivered some message from the playwright, perhaps heaping scorn on his personal enemies, attacking public policies or attitudes, sermonizing on moral issues of the day, or defending his artistic integrity. Here, as elsewhere in Greek comedy, the utmost freedom of speech was allowed without fear of reprisal.

4. Skene - a long, permanent structure representing a building or buildings, behind the acting area or orchestra, and serving these purposes: 1. to provide a decorative backdrop for action and a sounding board for dialogue; 2. to provide buildings (houses, palaces, temples, etc.) necessitated by the plot; 3. to provide dressing rooms and storage for stage properties.

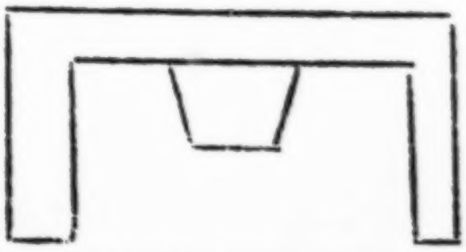
II. The Renaissance Theater

A. The Elizabethan Playhouse and Company.

The theater for which Shakespeare wrote had evolved during the two hundred years preceding the Elizabethan period. Before groups of wandering actors became organized into companies sponsored by patrons, they performed their plays wherever they could find a physically suitable place and an interested audience. Most often such plays were staged in the innyards of the towns in which the strolling players happened to be. Many of the inns of pre-Elizabethan times were built in this shape



On an improvised platform erected midway the central section of the yard, the plays were performed.



Since the inns were usually of two stories and had porches on both the first and second levels, guests of the inns would often stand on these porches to observe the play. Servants and local citizens would stand in the innyard itself. Thus when permanent theaters were built, they embodied many of the physical features of the innyards.

The Elizabethan theater was sometimes square, sometimes polygonal, and even circular. A roof covered only the space about the outer walls leaving the structure open to the sun, and other elements, so that the production could be seen. The stage projected from one wall or arc of the circular theater into the open space of the interior. The stage was a platform which by being so placed made it possible for the audience to stand on three sides and put the actors more closely to it. This platform, obviously, had no curtain to conceal the stage from the audience. At the rear of the platform was an inner stage of two or three levels, each level supported by pillars and between the pillars were curtains to conceal, at times, the first and second levels. Most of the action took place on the platform, the first two levels of the inner stages being reserved for interior scenes. The third level was used for musicians or a place where sound effects were created. On either side of the inner stage at the first level were doors for the entering and exiting of the actors. Downstage center of the platform was one trapdoor from which illusions could arise or through which they could disappear. (In Twelfth Night this was the place of the dungeon in which Malvolio is imprisoned.) Sometimes smaller trap doors were placed left and right, both upstage.

Properties were minimally used. A throne, stools, a table: very few more elaborate properties than these furnished the dramas. The open stage demanded rapid action which anything but very simple properties would impede. The color and variety were to be seen in the costuming, the characters wearing elaborate, though not always historically accurate, costumes. The big scenes, often demanding a rather large number of characters on stage at the same time, were spectacular. A king and his court assembled on the stage with their rich robes and ornate jewelry offered so much of visual interest that properties were not needed.

The action was continuous, there being no pauses between scenes. In fact, scenes were indicated by the exit of one character, or groups of characters, and the entrance of another. Before the characters of a scene were quite off the platform, the characters of the next scene were coming on. The audience was never confused by the changing of place or time since the playwright, whenever it was necessary for clarity, wove into the dialogue phrases or lines which informed the audience of the time and place. In fact the playwright's competence at writing dialogue which created mental images for his audience was so high that the audience often visualized in detail the places where the scenes were being acted. The occasional use of painted scenery or properties was never to present a realistic setting; rather it was to suggest or symbolize it. The descriptive poetry of the playwright established the reality of the scene; the actors' voices and gestures added credence to it.

Shakespeare is particularly noted for his genius to use language as the major medium of Elizabethan drama. Never do his long set speeches, his uses of soliloquies and asides ever seem artificial. They are the very warp and woof of the drama needing only a minimum of support from the physical stage and its theater. The dramatist developed his medium effectively within the context of the physical limitations of the theater and its stage; he even adapted it to the individuals who comprised the company which acted his plays. His particular heroic characters, his clowns, even his ladies were consonant with the lines he wrote. Since pre-adolescent boys played feminine roles, Shakespeare limited the number of female parts in his plays. If one examines the chronology of his plays, looking especially at their heroines, he will see how often the heroines change whereas his heroic characters remain more constant. As the boy actors matured, they had to be replaced in the feminine roles, and the roles suggest a variety of actors: Lady Macbeth, Ophelia, Miranda, Olivia, Portia, Juliet. Shakespeare often involved his feminine characters in situations wherein they disguised themselves as males (See Viola in "Twelfth Night"). This was a happy adjustment since it did not ask the young males to appear comfortable in female attire.

The intimacy between the Elizabethan stage and its audience is demonstrated especially aptly in "The Knight of the Burning Pestle," some scenes of which you will study in this unit. Look at the picture of the Elizabethan theater and reread the lines describing it; the greater your familiarity is with the physical context of the Elizabethan theater, the sharper your visualization of the dramatic action and the more alert your awareness of the intentions of the dialogue will be.

B. THE KNIGHT OF THE BURNING PESTLE (1607) by Francis Beaumont and John Fletcher

In their treatment of people especially vulnerable to ridicule, Beaumont and Fletcher exhibit a cordial sympathy for and a humane understanding of the London lower-middle classes of their play, *A Knight of the Burning Pestle*, George, the greengrocer, his wife Nell, and Ralph, their apprentice, are stupid, somewhat coarse, ingenuous characters. They are so simple-minded that not only the authors but the audience as well take a protective attitude toward them. There is such a close rapport that at times it seems almost as if the case is in the audience and the viewers are on the stage. The physical nature of the Elizabethan stage encouraged this kind of actor-audience intimacy which even yet engages the modern reader.

The Knight of the Burning Pestle is chosen for class study because it gives a good picture of the Shakespearean theater and also includes the commoner's ideas and views of the themes chosen for the plays. Their attitudes about knights and the nobility are brought out very well in Ralph's lines. A close analysis of the following scenes will enable the student to learn much about the Elizabethan theater. The play is a "private theater" play (an aristocratic entertainment) which makes fun of the popular theaters for which Shakespeare wrote most of his plays.

As the mock-heroic comedy opened, the speaker of the Prologue was interrupted by George, a greengrocer, who declared that he wanted to see a new kind of play, one in which the common man of London was glorified. Sitting beside him in the audience, George's wife Nell suggested that there be a grocer in the play and that he kill a lion with a pestle. The speaker of the Prologue agreed to these demands after George offered his own apprentice, Ralph, to play the part of the commoner-hero. So the play began.

Time of Plot: Early 17th Century

Locale: England and Moldavia

Characters in Prologue and Scene III of Act I:
Speaker of the Prologue
A Citizen - George, a London greengrocer
His Wife - Nell
Ralph - an Apprentice to George
Boys

INTRODUCTION

SPEAKER OF THE PROLOGUE: 'From all that's near the court, from all that's great, within the compass of the city-walls we now have brought our scene--,'
(Citizen leaps on the Stage.)

Members of the audience did not jump up on the stage.

CITIZEN: Hold your peace, good-man boy!

SPEAKER OF THE PROLOGUE: What do you mean, sir?

CITIZEN: That you have no good meaning: this seven years there hath been plays at this house, I have observed it, you have still girds at citizens; and now you call your play 'The London Merchant.' Down with your title, boy! down with your title!

London merchants occasionally locked the doors of their shops so they might attend the plays, which were always given during the day because daylight, coming in through the opening at the top of the theater, was the only available lighting.

SPEAKER OF THE PROLOGUE: Are you a member of the noble city?

i.e., London

CITIZEN; I am.

SPEAKER OF THE PROLOGUE: And a freeman?

CITIZEN: Yea, and a grocer.

SPEAKER OF THE PROLOGUE: So, grocer, then, by your sweet favor, we intend no abuse to the city.

CITIZEN: No, sir? yes sir: If you were not resolved to play Jacks, what need you study for new subjects, purposely to abuse your betters? Why could not you be contented, as well as others, with 'The Legend of Whittington, with the building of the Royal Exchange,' or 'The Story of Queen Eleanor, with the rearing of London Bridge upon Woolsacks'?

"play the Jacks" means "mock"

These plays flatter the London lower classes.

SPEAKER OF THE PROLOGUE: You seem to be an understanding man: what would you have us do, sir?

CITIZEN: Why, present something notably in honour of the commons of the city.

SPEAKER OF THE PROLOGUE: Why, what do you say to 'The Life and Death of Fat Drake, or the Repairing of Fleet-privies'?

CITIZEN: I do not like that; but I will have a citizen, and he shall be one of my own trade.

SPEAKER OF THE PROLOGUE: Oh, you should have told us your mind a month since; our play is ready to begin now.

CITIZEN: 'Tis all one for that; I will have a grocer, and he shall do admirable things.

SPEAKER OF THE PROLOGUE: What will you have him do?

CITIZEN: Marry, I will have him--

Marry was a mild oath.

WIFE: (Below) Husband, husband!

RALPH: (Below) Peace, mistress.

WIFE: (Below) Hold thy peace, Ralph; I know what I do, I warrant ye, husband, husband!

CITIZEN What sayst thou, cony?

"cony" is an endearing term

WIFE: (Below) Let him kill a lion with a pestle, husband! let him kill a lion with a pestle!

"pestle" is an implement of wood, porcelain, or iron used for crushing and grinding substances in a mortar, a druggist's mixing bowl

CITIZEN: So he shall. I'll have him kill a lion with a pestle.

WIFE; (Below) Husband! shall I come up, husband?

CITIZEN: Aye, cony, Ralph, help your mistress this way. Pray, gentlemen, make her a little room. I pray you, sir, lend me your hand to help my wife. I thank you, sir. So.
(Wife comes on the Stage)

WIFE: By your leave, gentlemen, all; I'm a stranger here; I was ne'er at one of these plays, as they say, before; but I should have seen 'Jane Shore' once; and my husband hath promised me, any time this twelvemonth, to carry me to 'The Bold Beauchamps,' but in truth he did not. I pray you, bear with me.

CITIZEN: Boy, let my wife and I have a couple of stools, and then begin; and let the grocer do rare things.

SPEAKER OF THE PROLOGUE: But, sir, we have never a boy to play him: every one hath a part already.

WIFE: Husband, husband, for God's sake, let Ralph play him! beshrew me, if I do not think he will go beyond them all.

CITIZEN: Well remembered, wife. Come up, Ralph. I'll tell you gentlemen; let them but lend him a suit of reparel and necessaries, and by gad,*if any of them all blow wind in the tail on him, I'll be hanged.
(Ralph enters)

* get the better of him

WIFE: I pray you, youth, let him have a suit of reparel. I'll be sworn, gentlemen, my husband tells you true; he will act you sometimes at our house, that all the neighbors cry out on him; he will fetch you up a couraging part so in the garret, that we are all as feared, I warrant you, that we quake again: we'll fear our children with him; if they be never so unruly, do but cry, 'Ralph comes, Ralph comes!' to them, and they'll be as quiet as lambs. Hold up thy head, Ralph; show the gentlemen what thou canst do; speak a huffing part; I warrant you, the gentlemen will accept it.

"reparel"--pun on "apparel" and "repair"

What is "a huffing part"?

CITIZEN: Do, Ralph, Do.

RALPH: 'By Heavens, methinks, it were an easy leap
To pluck bright honour from the pale-faced moon;

Or dive into the bottom of the sea,
Where never fathom-line touched any ground,
And pluck up drowned honour from the lake of hell.'

This is a parody of some bombastic lines from Shakespeare's Henry IV, Part II.

CITIZEN: How say you, gentlemen, is it not as I told you?

WIFE: Nay, gentlemen, he hath played before, my husband says, Mucedorus, before the wardens of our company.

i.e., the guild of grocers

CITIZEN: Aye, and he should have played Jeronimo with a shoemaker for a wager.

A part in a play of poor quality.

SPEAKER OF THE PROLOGUE: He shall have a suit of apparel, if he will go in.

CITIZEN: In, Ralph, in Ralph; and set out the grocery in their kind, if thou lovest me.
(Exit Ralph)

WIFE: I warrant, our Ralph will look finely when he's dressed.

SPEAKER OF THE PROLOGUE: But what will you have it called?

CITIZEN: 'The Grocer's Honour.'

SPEAKER OF THE PROLOGUE: Methinks 'The Knight of the Burning Pestle' were better.

WIFE: I'll be sworn, husband, that's as good a name as can be.

CITIZEN: Let it be so. Begin, begin; my wife and I will sit down.

SPEAKER OF THE PROLOGUE: I pray you, do.

CITIZEN: What stately music have you? you have shawms?

"shawms"--a reed instrument similar to the oboe

SPEAKER OF THE PROLOGUE: Shawms! no.

CITIZEN: No? I'm a thief, if my mind did not give me so. Ralph plays a stately part, and he must needs have shawms: I'll be at the charge of them myself, rather than we'll be without them.

SPEAKER OF THE PROLOGUE: So you are like to be.

CITIZEN: Why, and so I will be: there's two shillings;--(gives money)--let's have the waits of Southwark; they are as rare fellows as any are in

"waits" - musicians

England: and that will fetch them all o'er the water with a vengeance, as if they were mad.

"o'er the water" - across the Thames River to the theater

SPEAKER OF THE PROLOGUE: You shall have them. Will you sit down then?

CITIZEN: Aye. Come, wife.

WIFE: Sit you merry all, gentlemen; I'm bold to sit amongst you for my ease.
(Citizen and wife sit down)

SPEAKER OF THE PROLOGUE: 'From all that's near the court, from all that's great
Within the compass of the city-walls,
We now have brought our scene.
Fly far from hence
All private taxes, immodest phrases,
Whatever may but show like vicious!
For wicked mirth never true pleasure brings,
But honest minds are pleased with honest things.'--
Thus much for that we do; but for Ralph's part you must answer for yourself.

"taxes" - accusations

CITIZEN: Take you no care for Ralph, he'll discharge himself, I warrant you.
(Exit Speaker of Prologue)

You don't need to worry about Ralph, he will take care of himself.

WIFE: I' faith gentlemen, I'll give my word for Ralph.

SCENE III OF ACT I
A Grocer's Shop

(Enter Ralph, as a Grocer, reading 'Palmerin of England,' with Tim and George)

WIFE: Oh, husband, husband, now, now! there's Ralph, there's Ralph!

CITIZEN: Peace, fool! let Ralph alone. Hark you, Ralph; do not strain yourself too much at the first. Peace! Begin, Ralph.

RALPH: (reads) Then Palmerin and Trineus, snatching their lances from their dwarfs, and clasping their helmets, galloped amain after the giant; and Palmerin, having gotten a sight of him, came posting amain, saying, "Stay, traitorous thief! for thou mayst not so carry away her, that is worth the greatest lord in the world;" and with these words, gave him a blow on the shoulder, that he struck him besides his elephant. And Trineus, coming to the knight that had horse, with his neck broken in the fall; so that the princess, getting out of the throng, between joy and grief, said, "All happy knight, the mirror of all such as follow arms, now may I be well assured of the love thou bearest me."

Palmerin - a character from D'Oliva's Mirror of Nobility

....I wonder why the kings do not raise an army of fourteen or fifteen hundred thousand men, as big as the army that the Prince of Portigo brought against Rosicleer, and destroy these giants; they do much hurt to wandering damsels, that go in quest of their knights.

WIFE: Faith husband, and Ralph says true; for they say the King of Portugal cannot sit at meat, but the giants and the ettins will come and snatch it from him.

"ettins" - gigantic cannibals

CITIZEN: Hold thy tongue---On Ralph!

RALPH: And certainly those knights are much to be commended, who, neglecting their possessions, wander with a squire and a dwarf through the deserts to relieve poor ladies.

(WIFE: Aye, by my faith, are they, Ralph; let 'em say what they will, they are indeed. Our knights neglect their possessions well enough, but they do not the rest.)

RALPH: There are no such courteous and fair, well-spoken knights in this age; they will call one 'the son of an immoral woman,' that Palmerin of England would have called 'fair sir'; and one that Rosicleer would have called 'right beauteous damsel,' they will call 'wicked woman.'

(WIFE: I'll be sworn will they, Ralph; they have called me so an hundred times about a scurvy pipe of tobacco.)

RALPH: But what brave spirit could be content to sit in his shop, with a flappet of wood, and a blue apron before him, selling mithridatum and dragon's-water to visited houses that might pursue feats of arms, and, through his noble achievements, procure such a famous history to be written of his heroic prowess?

"flappet of wood", i.e, a wood counter

i.e., visited by the plague

(CITIZEN: Well said, Ralph; some more of those words, Ralph!)

(WIFE: They go finely, by my troth.)

RALPH: Why should not I, then, pursue this course, both for the credit of myself and our company? for amongst all the worthy books of achievements, I do not call to mind that I yet read of a grocer-errant: I will be the said knight. Have you heard of any that hath wandered unfurnished of his squire and dwarf? My elder prentice Tim shall be my trusty squire, and little George, my dwarf. Hence, my blue apron! Yet, in remembrance of my former trade, upon my shield shall be portrayed a Burning Pestle.

(WIFE: Nay, I dare swear thou wilt not forget thy old trade; thou wert ever meek.)

RALPH: Tim!

TIM: Anon.

RALPH: My beloved squire, and George my dwarf, I charge you that from henceforth you never call me by any other name but 'the right courteous and valiant Knight of the Burning Pestle'; and that you never call any female by the name of a woman or wench, but 'fair lady,' if she have her desires, if not, 'distressed damsel'; that you call all the forests and heaths 'deserts', and all horses 'palfreys.'

(WIFE: This is very fine, faith--do the gentlemen like Ralph, think you, husband?)

(CITIZEN: Aye, I warrant thee; the players would give all the shoes in their shop for him.)

RALPH: My beloved squire bid you inquire of his intents, what would you say?

TIM: Sir, my master sent me to know whither you are riding?

RALPH: No, thus: 'Fair sir, the right courteous and valiant Knight of the Burning Pestle commanded me to inquire upon what adventure you are bound, whether to relieve some distressed damsel, or otherwise.'

(CITIZEN: Ignorant blockhead, cannot remember!)

(WIFE: I' faith, and Ralph told him on't before: all the gentlemen heard him. Did he not, gentlemen? did not Ralph tell him on't?)

GEORGE: Right courteous and valiant Knight of the Burning Pestle, here is a distressed damsel to have a halfpennyworth of pepper.

(WIFE: That's a good boy! see, the little boy can hit it; by my troth, it's a fine child.) "hit" - remember

RALPH: Relieve her, with all courteous language. Now shut up shop; no more my prentice(s) but my trusty ssquire and dwarf. I must bespeak my shield and arming pestle.
(Exit Tim and George)

(CITIZEN: Go thy ways, Ralph! As I'm a true man, thou art the best on 'em all.)

(WIFE: Ralph, Ralph!)

(RALPH: What say you, mistress?)

(WIFE: I prithee, come again quickly, sweet Ralph.)

(RALPH: By and by.)
(Exit)

Reading Questions:

Prologue

1. Why does the play open with a Prologue? How is the purpose of this prologue different from the purpose of prologues in Greek plays?

2. What does the interchange between the grocer and the speaker of the prologue indicate about the way theaters decided which plays to put on? How can you tell whether the authors approved of this method?

3. To what theatrical requirement does the Speaker of the Prologue refer when he says the grocer should have told them his "mind a month since"?

4. What social "rule" does the wife have in mind when she claims she's not seen a play in a year?

5. What accounts for the quickness with which Ralph can be given a costume?

6. What opinions of aristocracy and the bourgeois are indicated by the title, "The Grocer's Honour"; by the title, "The Knight of the Burning Pestle?"

7. What makes it plausible for the grocer to sit on the stage?

8. What does the Speaker of the Prologue reveal about Elizabethan scenery when he says, "Within the compass of the city walls, /We now have brought our scene."?

Act I, Scene 3

9. Of what kind of literature is Ralph's reading a parody?

10. Why is Ralph's idea of the proper speech for his "squire" and "dwarf" funny? Where has Ralph learned his courtliness?

11. Who is playing the part of the damsel in distress?

Discussion Questions:

1. This play is partly about naive attitudes toward the drama. Would such a play be funnier to a naive or to an informed audience? How much and what kind of amusement could be derived from the play by an audience that knows only as much about the theater as the wife does?

2. Discuss the traits of the Elizabethan stage and theater revealed in the selection, paying special attention to the clues in the play about qualities of Elizabethan drama which are not mentioned in the introductions to the period and the play.

Composition Topic:

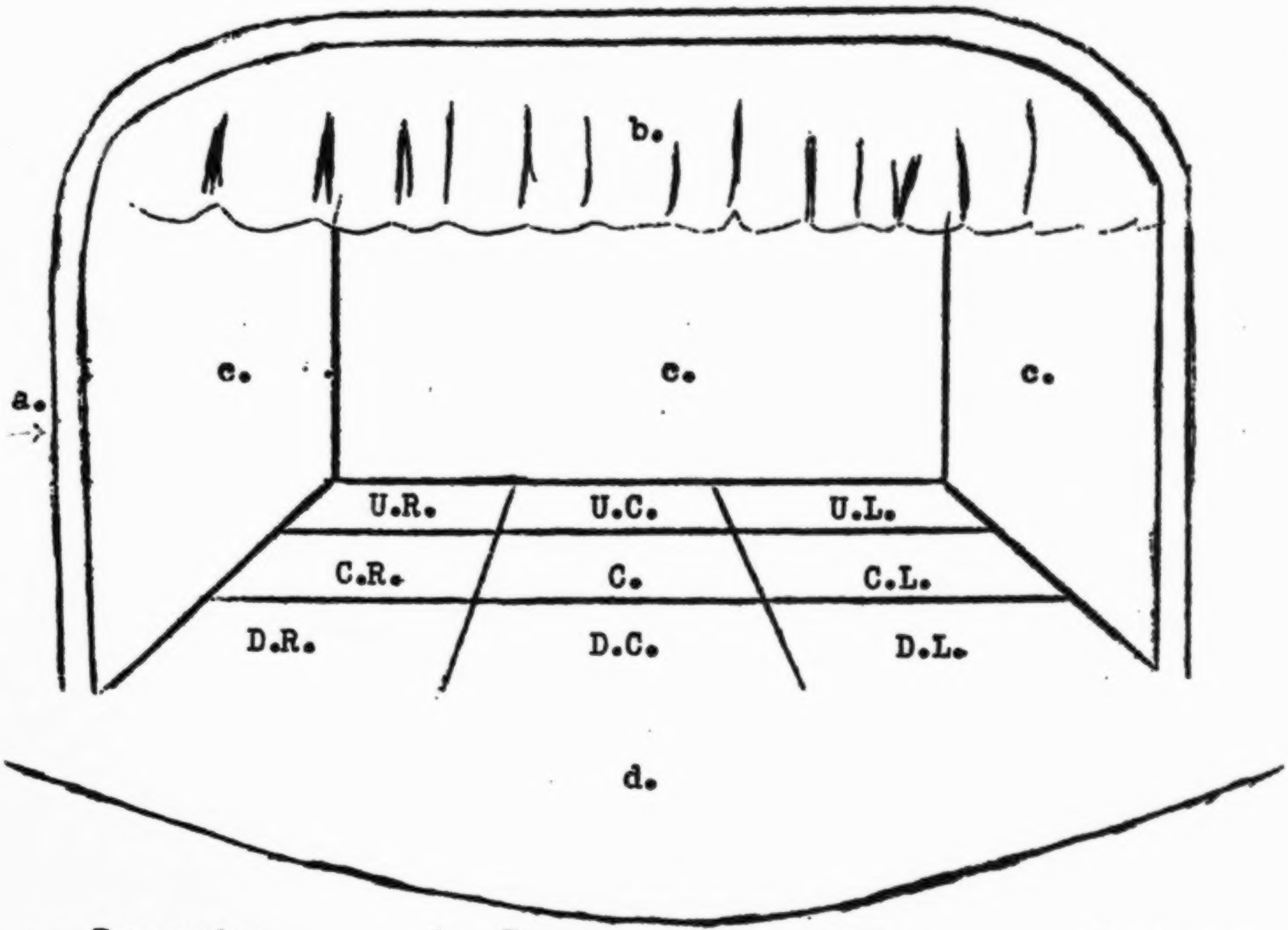
After reading this selection and discussing it in class, write a well-organized paragraph describing and explaining the alterations a director would have to make in the set and action of The Knight of the Burning Pestle if he wanted to produce it on a Greek stage.

III. THE MODERN THEATER

A. The Box Set

The conventional stage, as we know it, is the picture frame stage. Only an interior of a room is well portrayed by this type of set. It is the standard conception of a box set. The floor area is marked off to give one the true stage directions. "Up" is toward the back of the set, "Down" is toward the audience. All directions, "Right" and "Left," are the actor's directions when he is facing his audience.

BOX SET



a. Proscenium   b. Teaser   c. Flats   d. Apron

U.R.	upper right	U.C.	upper center	U.L.	upper left
C.R.	center right	C.	center	C.L.	center left
D.R.	down right	D.C.	down center	D.L.	down left

B. Stage Terminology

Apron:	the stage space between the curtain line and the footlights.
Backdrop:	a piece of scenery usually extending the entire width of the visible back stage.
Backing:	pieces of scenery placed behind doors, windows, and other openings to hide the stage walls.
Box set:	a set composed of canvas flats. Only an interior of a room is adapted to this type of set.
Curtain:	the front mask for the stage.
Cyclorama:	a background effect of curtain or other material, usually hung around the three sides of the stage, either smooth or in folds.
Drops:	flat canvas curtains, fastened at top and bottom to battens.
Flats:	a section of rigid upright scenery, made by canvas stretched over a wooden frame.
Proscenium:	the arch enclosing the visible stage, or the opening between the stage and audience.
Set pieces:	individual pieces of scenery like trees, rocks, etc.
Stage:	the playing space back of the footlights.

C. OUR TOWN

This play won the Pulitzer prize for drama in 1938, and was a great success on Broadway. The skill with which Wilder appeals to sentiment while he avoids arousing the shudder with which we greet sentimentality probably accounts for the continued popularity of Our Town. The stagecraft seemed daring to the public when the play appeared. The earlier parts of this unit have prepared you to assess the originality of Wilder's dramaturgy. You are also now in a position to judge the play as a theater-piece, as well as on its literary quality. The nearly bare stage requires the audience to exercise its imagination, and one's impression of imagination at work may easily extend to the play itself, so that, to audiences used to box sets, the action may seem as original as does the staging. The ubiquitous stage manager opens the play by treating latecomers rather as if they were tardy students in order to prepare them for an appeal to memories of the past, which many people have distorted into "the good old days" in their memories. This technique allows Wilder to get away with more sentiment than a sophisticated audience would accept under ordinary theatrical circumstances. Clever dramatic devices of this sort form the great interest of Our Town. You should watch for them while reading the play, both in small things like the New England twang that cuts down sweetness and in larger ones like gossip and talk about the weather, which, because we know to our regret that they are universal, serve as sauces to make sentiment and dubious ideas go down easily.

Our Town contains some of the traits of classical and Elizabethan drama. Note the ways Wilder has adapted them to the modern stage and to modern tastes. These remarks and Mr. Wilder's introduction should be sufficient preparation for reading the play.

Reading Questions:

Act I

1. What is foreshadowed by the Stage Manager's staring at latecomers? How would this make you feel if you were one of them?
2. How does the Stage Manager know about the first car in town five years ahead of time? What function is he fulfilling? Who performed it in The Knight of the Burning Pestle?
3. How old is the Stage Manager? Draw evidence for your answer from his description of Mrs. Gibbs' death.
4. From the gossip between Doc Gibbs and Joe, how fast would you say life moves in Grovers' Corners? Should this scene be spoken slowly, with pauses between the lines, or at a faster tempo? Why?
5. Who is Bessie?
6. How can you tell Doc Gibbs is kindly? Is he prejudiced against Poles? Give a reason for your answer.
7. Explain how you know the Gibbs' children disobey, or how you know that their way of getting up is just a family tradition.
8. How does Wilder first contrast Emily with Rebecca?
9. How is the scene in which the Webbs and the Gibbs eat breakfast staged? Where are the fathers?
10. Name two ways in which Mrs. Gibbs is unrealistic in her plans for a vacation.
11. Explain three techniques that make Mr. Webb's report more amusing than that of the professor. Do not include the subject of either man.
12. What does the Stage Manager's playing Mrs. Forrest recall from the renaissance play? How does he speak and walk when he is Mrs. Forrest?

13. Does Emily know what she wants yet? What does she want?

14. What does the Stage Manager think of the Cartwrights?

15. How much dramatic time has passed between the time the Stage Manager says we're going to look back from the future and the scene between George and Doc Gibbs?

16. Why does Doc Gibbs give George a handkerchief? How do you know George is not a sissy?

17. What does the permission to smoke at the close of Act I recall and with whom does it equate the Stage Manager?

Act II

18. How are the titles of the three acts appropriate? Do you feel the Stage Manager is talking down to the audience?

19. How is what the poet said a vicious circle? How is it not a vicious circle?

20. Why are the milkman, the newspaper boy, and the housewives more polite in their speech in Act II than in Act I?

21. What occurred at the wedding of Dr. and Mrs. Gibbs?

22. How many young people are on stage before the drugstore scene?

23. Who is "the real hero" of the wedding scene?

24. When does the real wedding occur? Why is most of the ceremony left out?

25. How do you know Wilder does not believe that "once in a thousand times it's interesting"?

Act III

26. In what way does the Stage Manager believe in ghosts?

27. Name the steps by which Wilder builds up our suspense about and interest in the newly dead person.

28. What does Joe Stoddard do for a living?

29. Compare the dead to the Greek Chorus.

30. What does "the road up here must have been awful muddy" mean?

31. Why is it not sacriligious for the Stage Manager to smoke? What is Wilder trying to say to the audience by treating smoking as he does in Act I, at the end of Act I, and in Act III?

32. How much intelligence does Emily show in going back to relive a day?

33. How old is the Stage Manager?

34. What would Wilder lose by having a child actress play the last scenes, with Emily watching her?

35. Does it matter that Emily "can't"? Why doesn't she have to go on?

36. How did Simon Stimson find out what Emily found out?

37. Why does Wilder have the dead speak with a strong Yankee accent?

Discussion Questions:

1. What do you think of the documents that are put in the corner-stone? How much about the "real life" of Grover's Corners will they indicate? Will the people's interests be shown in proportion? Are they being hypocritical in in preserving a volume of Shakespeare?

2. One definition of sentimentality is an emotion disproportionately strong for its cause. Discuss the methods which Wilder uses to avoid this sort of sentimentality. Decide whether they succeed.

Composition Topics:

1. Describe the characteristics of staging, costuming, and characterization that all three periods you have studied have in common.

2. Describe two traits of the drama of each period which the typical staging of the other periods could not present (e.g., Greek masks). Then describe how each of the other periods compensated for the theatrical appeals they could not handle (e.g., Elizabethan audience-intimacy and skilled make-up, and modern make-up, lighting, and acoustical engineering). Do not include the examples in your essay.

3. Distinguish drama from fiction in a well-organized essay. Consider the form of presentation, the physical vehicle of the work of art, the ways in which the artist can appeal to the audience's attention and understanding, and the number of artists required to present a work.

PLAYS FOR SUPPLEMENTARY READING

Barrie, Sir James M. The Twelve-Pound Look in Representative Plays (Chicago: Scribner's, 1926).
Barry, Philip. The Youngest (New York: Samuel French, 1925).
France, Anatole. The Man Who Married a Dumb Wife, trans. C.H. Page (New York: John Lane Co., 1915).
Glaspell, Susan. Trifles in Plays (Boston: Small, Maynard & Co., 1920).
Gregory, Lady Isabella Augusta. Spreading the News in Seven Short Plays (Dublin: Maunsel & Co., Ltd., 1909).
Lindsay, Howard and Russel Crouse. Life With Father (New York: Alfred A. Knopf, 1953).
Milne, A.A. The Ivory Door (New York: Samuel French, 1930).
Peabody, Josephine Preston. The Piper (New York: Houghton-Mifflin, 1909).
Rodgers, Richard and Oscar Hammerstein II. The King and I (New York: Williamson, 1951).
Rostand, Edmond. The Romancers, Act I, trans. Anna Bagstad (Boston: ---, 1921).
Van Druten, John. I Remember Mama (New York: Harcourt, Brace & Co., 1945).
Wilde, Percival. The Finger of God in Dawn and Other One-Act Plays of Life Today (Boston: Little, Brown & Co., 1924).

4

A CURRICULUM FOR ENGLISH

Student Packet

COMEDY

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

CORE TEXTS: George Bernard Shaw, Arms and the Man (New York: Bantam Books #AC68, 1960).

William Shakespeare, Twelfth Night, in Four Great Comedies (New York: Washington Square Press #W231, 1963). 45¢

Plautus, The Rope, trans. Cleveland K. Chase in An Anthology of Roman Drama (New York: Holt, Rinehart and Winston, 1960). Reproduced in the Packet.

SUPPLEMENTARY TEXTS: None.

OVERVIEW:

This unit continues the consideration of drama begun in "The Idea of a Play." We are concerned here with only one kind of drama, comedy, a subject which philosophers have treated less successfully than dramatists have, and which is best approached through analyzing plays that have succeeded in amusing their audiences. Comedy is a literary kind, as well as a form of drama; thus, the unit on Kinds, as well as the unit on "The Idea of a Play," will be useful for reference in studying this unit. It begins with selections from the modern period and works back through the Elizabethan age to the Roman theatre. This allows you to consider the development of drama from a new viewpoint. Selections from modern plays open the unit; they are followed by three successful comedies. The unit contains a concept development section, introductions, and reading questions for each selection, in addition to discussion questions and composition topics for each complete play.

The materials of the unit will be helpful for the ninth-grade unit on micro-rhetoric and for the twelfth-grade units on tragedy and the social novel. This unit is, of course, closely connected to the ninth and twelfth-grade units on satire.

CONCEPT DEVELOPMENT:

I. THE GREEN PASTURES

On February 26, 1930, Marc Connelly's classic, The Green Pastures, opened on Broadway. Using some of Roark Bradford's Negro stories as his source book, Mr. Connelly tells the story of the Bible as a Negro Sunday School might imagine it, and his play has become part of American dramatic culture. The part of the Lord God was played by Richard B. Harrison, a Negro reader, lecturer and teacher. As a person of deep religious devotion, he had feared that The Green Pastures might be irreverent or sacriligious. It turned out to be quite the opposite, partly because of Harrison's characterization.

The play consists of two parts in many scenes. The Negro chorus, singing Negro spirituals, is the unifying element. The religion is that of thousands of Negroes in the deep South who have adapted the contents of the Bible to their everyday lives. They accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places. They truly believe that acceptance of rules of conduct will lead them to a tangible, three-dimensional Heaven.

from THE GREEN PASTURES

by

Marc Connelly

Act I, vi

Act I, viii

Questions:

1. What effect does the dialect have?
2. In what way are these characters craicatures?
3. Point out the places at which you laughed. Why did you laugh there?
4. In what ways have these characters lived up to or fallen short of the ideal?
5. Religion is a serious matter to all of us. Why can we laugh at its symbols and characters here?
6. What evidence is there of exaggeration?
7. Would you like to read this whole play? Why or why not?

II. from OUR HEARTS WERE YOUNG AND GAY

by

Jean Kerr

--Based upon the book by Cornelia Otis
Skinner and Emily Kimbrough

III. from LIFE WITH FATHER

by

Howard Lindsay and Russel Crouse

Act II, Scene

. 7, 8, 9
10, 11, 12

IV. from CHEAPER BY THE DOZEN

by

Frank Galbraith, Jr. and Ernestine Galbraith Carey

Act II

Reading Questions:

1. There are the laughable places? Why are these funny? Is the humor due to the characters or the situations?
2. Do the excerpts suggest comedy can have a serious side and a theme? Is so, how and where?

V. from THE IMPORTANCE OF BEING EARNEST

by

Oscar Wilde

The Shakespearean play of the Elizabethan period can be presented on an almost bare stage with few properties, yet the audience can feel the mood of the play and be drawn to the conclusion through many short scenes. The playwrights of the Restoration period produced comedies for a different situation. A picture stage with a front curtain made it possible to replace short scenes with longer acts and retain the mood of the play over a longer time span. (See "The Idea of a Play" unit.) Because of this same picture stage, a certain understanding of the period represented by the characters on the stage became helpful. The Victorians enjoyed seeing themselves on the stage performing the actions to which they were accustomed and saying witty things in a realistic setting.

Oscar Wilde wrote his last play, The Importance of Being Earnest, in 1894, and its first performance in 1895 was highly successful. He called it a "trivial comedy for serious people" (Nature of Comedy, Hubert Huffner), through which his contemporaries viewed the characteristics of their society. Undoubtedly the Englishmen of the late nineteenth century laughed at themselves--their solicitous manners, their false gravity--as seen in the slight exaggerations of the characters. These cultured persons were witty, leisurely, and fashionable, and so is The Importance of Being Earnest.

This is a play in which the lines are humorous, and the situations somewhat ludicrous. The characters moving about the stage in their well-mannered, good-tempered way are not caricatures, and we find what they say and not the people they portray comical. Wilde did not attack his society; he only exposed it.

The opening scene of the play presents the languid pace and spontaneous wit that mark this work and make it one of the best comedies of the Victorian era.

Act I

Reading Questions:

1. What has Wilde done to cliches like, "Two's company and three's a crowd"? What kind of humorous effect does this create and what does it poke fun at?

2. Do you laugh with, or at Jack and Algy? What differences do you expect you would discover between your feeling toward the young men and toward Aunt Agatha? Give evidence to support your answer.
3. Lane does not seem very deferential toward his master. Give two other examples of servants in comedies you have seen who behave in a way that might get them fired in real life. Why is the impertinent servant funny?
4. Will Jack and Algy get married? How do you know?
5. If they will be married, will they keep up a friendship with Bunbury? How do you know?

THREE COMEDIES

I. Arms and the Man (1894)

This comedy is noted for its attacks on theatrical and social conventions. It is best enjoyed when the reader keeps in mind familiar romantic and comic characters, incidents, situations, and plots for comparison with those in the play. Although Shaw's objects of ridicule have departed from "advanced" comedies (partly due to the playwright's effective attacks on them), they survive in popular Hollywood, television, and Broadway comedies as sources of laughter. Some comic devices seem to be permanently amusing, others become shop-worn in a relatively short time. Every comedy contains gimmicks characteristic of its own age, but slight revisions of the plays that amused the ancients succeed on modern stages. Arms and the Man was written long enough ago so that its topical humor and its permanent amusement value can be distinguished without much trouble if the play is approached with that intention. Comedy occurs in forms as large as the whole action of a play, and as small as a twist in the meaning of a word. A classification of stock comic effects will aid one to separate the familiar from the unfamiliar in particular plays, and to analyze the reasons for laughter. A set of comic categories might include humorous use of language, amusing incidents, situations, faults, characters, and plots. No comedy, of course, makes use of every traditional way of arousing laughter, nor does any particular comedy poke fun at all the stock objects of ridicule. Some plays concentrate on visual humor (e.g., slapstick), some on confusion due to odd circumstances, some on absurd social conventions, some on common personal shortcomings carried to an extreme, some attack ethical or religious hypocrisy. The objects ridiculed by a comedy form another possible method of classifying it.

With the above suggestions in mind, along with the introduction to the play given in the text, reading Arms and the Man should prove profitable in approaching the subject of comedy as well as an amusing experience.

Reading Questions:

Act I

1. Why does Shaw describe Raina's room so minutely? Does he seem particularly interested in the prices of the things in it, or in something they stand for?
2. Does Shaw admire Sergius' heroic charge as much as Raina and Catherine do? How can you tell? What does Catherine's "You kept Sergius waiting" tell you about who seems to have been pushing a Raina-Sergius marriage?
3. Why does Catherine call the Austrian officers dandified, then say they are as clever as the officers on her side? Explain this conflict of views.

4. Do Raina and her mother seem too affectionate to you? Compare them to the Serbian officer. Does Shaw mean us to think that Serbs are practical, while Bulgarians are overly emotional?

5. What social classes do the Serbian officer and Raina represent?

6. Is Raina honest? Is she stupid? How about the officer? How can he tell that Raina has seen the world? Are there ways in which she shows that she has sèen it? that she has not seen it?

Act II

7. Does Nicola remind you of the Serbian officer? What does this indicate about Shaw's opinion of the difference between being a soldier and being a servant?

8. Do you like Louka as well as you like Raina? How does Shaw make Louka seem more rebellious than her mistress?

9. Compare Catherine's reaction to the news of peace with Raina's reaction to the Serb's unheroic behavior. Which is funnier? Why? What does Shaw think of heroism?

10. Why is there so much fuss about washing? The barbarity of the Petkoffs was established at the beginning, so it seems unnecessary. Does the emphasis on washing and its connection with Englishmen remind you of anything in the unit on satire?

11. Are you surprised at the way Catherine treats her husband when you know she admires soldiers? Why isn't Major Petkoff a big, dashing, tyrannical officer?

12. The Petkoffs try very hard to be refined. Give two reasons for Catherine's refusing to take the clothes off the bushes. Give a different reason for the Major's refusing to speak quietly to servants.

13. Is Sergius' interest in a promotion romantically heroic?

14. How much does Shaw's description of Sergius influence your opinion of the hero? How would a similar effect be produced on stage?

15. Give two reasons why Sergius' statement, "I never withdraw," is funny.

16. Why isn't Raina shocked when she hears Sergius call soldiering a trade?

17. What is stuffy about Raina's reaction to the story of the Swiss officer's escape? Why is this passage funny?

18. From his talk of "the higher love," explain why Sergius might make a good soldier if he stayed in the army. (i.e., a good soldier like Raina's Swiss.)

19. Explain why there are or are not really six of Sergius. Give reasons for your opinion on whether Louka is worth six of Raina.

20. If Louka has the soul of a servant, who else in the play does too?

21. What does Raina's wish that her mother could marry Sergius tell us he will be like in middle-age? Isn't it odd that Raina thinks Sergius, unlike the man in her bedroom, needs mothering, after the way she scolded the Swiss officer?

22. Is Sergius as easy to shock as Raina thinks he is? What has changed each of them since they last met? Would Raina think better of Sergius if she knew all we know about him? Tell us what he will be like in middle age. Tell us who is sponsering the Raina-Sergius affair.

23. In the last part of Act II, who outmaneuvers whom? Does apparent defeat always accompany real defeat? What relation does the incident of Bluntschli's reception have to Shaw's opinion of war?

Act III

24. Notice Shaw's description of the library. How does it compare with his description of the bedroom in Act I? What do these stage directions tell you about

the Petkoffs? What do they tell you about Shaw's picture stage?

25. Notice the way Raina reacts to being unmasked. What does it tell us about her? Do you think Shaw wants to tell us something about honesty in general, or is this incident an unusual confusion of honesty with dishonesty?

26. What does the scene in the library between Louka and Sergius contribute to the play? How did Nicola prepare the scene for these two passionately noble lovers?

27. What does Catherine's "Marry Louka! Sergius: you are bound by your word to us" suggest about the origin of the Sergius-Raina romance?

28. Why does Bluntschli, a "good [Swiss] republican" wish Louka "Best wishes" and admire her stomach in getting Sergius?

29. Does Bluntschli's "incurably romantic disposition" undercut Shaw's earlier spoofing of romanticism, or does it ruin Bluntschli as a hero? If neither, how does it affect our opinion of romanticism and Bluntschli? How does it make Bluntschli's marriage-in-prospect to Raina seem probably more joyful, more comic? How does Raina's revelation that she planted the photo in no moment of puppy-love make her seem more the Bluntschli-type?

30. What does Catherine's giving Bluntschli the "third degree" (p. 116) before consenting to the marriage suggest about (1) her understanding of what marriage is; (2) her part in the Sergius-Raina betrothal?

31. How could Bluntschli's comparison of his property with Sergius' wealth be called unfair? How could it be justified? What effect does the bidding have on Raina's opinion of Bluntschli as a lover and husband? Why does she accept a Bluntschli who is a "chocolate cream soldier" and not "the Emperor of Switzerland"? What does Catherine want for Raina and the "Chocolate Cream Soldier" (as defined on pp. 114-115)? What does Raina want for herself? Why does Catherine accept the one and Raina the other? Are they really different people or did the same qualities which made Bluntschli's father a success in trade (and so made Bluntschli rich) also make Bluntschli a soldier who cared more for creams than for bullets?

32. Name three small humorous devices like the discussions of cleanliness and bathing that Shaw uses more than once in the play. Why are they funnier the second time they show up?

33. What significance can you find in the names "Petkoff," "Bluntschli," and "Sergius"?

Discussion Questions: I

1. Why does Shaw have the Serb army led by Austrian officers and the Bulgarian army led by Russian officers?

2. What does the title add to the play? Be sure to consider both meanings of "arms," the source of the title, and the significance of the pun in your discussion.

3. War is traditionally an aristocratic pursuit; trade is the business of the middle class. Discuss the social status, interests, and abilities of the Petkoffs and Captain Bluntschli in relation to Shaw's view of the class system.

4. Louka admires Sergius. Perhaps she has modeled herself on his pseudo-Byronism, as Raina has taught herself to imitate the heroines of novels and operas. If so, the two girls are much alike. It is also possible that Louka is practical and realistic, that she resembles Bluntschli more than she does Raina. Be prepared to support one of these views with evidence from the play.

5. Bluntschli is a "free citizen of Switzerland," while the Petkoffs seem to be aristocrats of the old style. Discuss the play's comparison of an aristocratic with a democratic society.

6. Compare the descriptions of Raina's and Catherine's costumes with Bluntschli's clothes. Consider both the social and the moral implications of the constrast.

Discussion Questions: II: Comedy and Arms and the Man:

The following group of discussion questions is designed not only to help you understand Arms and the Man but to help you to begin to go about the business of getting at the meaning of somewhat similar, perhaps older comedies, more efficiently.

Comedy is a dramatic game as old as Aristophanes. The comedy which you have just read is a quite modern one written for a modern picture stage, but many of its devices are as old as the New Comedy developed shortly after Aristophanes' Old Comedy want out of fashion. Before you finish the unit, you'll have a chance to read a Roman New Comedy (Plautus' The Rope) written for a stage very like that on which Aristophanes' Frogs was presented. Perhaps it would be clearer to call New Comedy "boy-meets-girl: boy-marries-girl" comedy. You recognize the formula as pretty popular in modern comic movies, musical comedies and so forth. As the bromide that jokes never change (some 700 year-old jokes are still being told as new jokes) isnct quite true and not quite false, so the idea that "comedy never changes" is not quite true and not quite false. It has just enough truth when applied to "boy-meets-girl" comedies like Shaw's, Shakespeare's and Plautus' (those you'll read in this unit) to be worth exploring.

1. One description of "boy-meets-girl" comedy by the Roman critic, Danotus, says that a comedy is a play that begins sadly and ends happily.
    a. List the unhappy situations which you find at the beginning of Arms and the Man.
       Examples: 1. The silly Serbo-Bulgarian war.
       2. Raina's and Catherine's dishonesty with themselves
       3. Bluntschli's unhappy condition
       List a half dozen or so further examples.
    b. Show how each of these troubles is or is not "ended" by the end of the play.
2. The "boy-meets-girl" comedy frequently has a plot in which at the beginning:
    a. Boy is about to marry wrong girl; or
    b. Boy is about to be forced to marry wrong girl; or
    c. Boy is not about to marry "no matter what."
       (or vice versa for the girl)

   Discuss why, in Arms and the Man, Raina is the "wrong girl" for Sergius and Sergius is the "wrong boy" for Raina. Discuss why Louka is the "wrong girl" for Nicola, and Nicola the "wrong man" for Louka. As part of your Raina-Sergius discussion, you might consider:
    1. The part which Catherine Petkoff has played in bringing about the Raina-Sergius betrothal.
    2. The part which opera and "literary sources" have played on forming the behavior and surface emotions of Raina and Sergius; the limitations of such sources as helps in finding the "right girl or boy." (Consider also where the ideas of "the higher love" probably came from.)
    3. Any basic differences between Raina and Sergius that would appear to make a impossible that they should be right for one another. Down deep, what does Raina chiefly value? What does Sergius chiefly value? For Sergius, consider pp. 97-99, p. 113; for Raina, consider p. 115 (where Raina reveals what she really had in mind when she gave Bluntschli the "Chocolate Cream Soldier" picture.)

3. The plot of New Comedy generally has to end with the "right boy" paired with the "right girl." How can Bluntschli, a Swiss Republican and a "realist," be the "right boy" for Raina, starry eyed and in love with the trappings of monarchy as she appears to be? What does Bluntschli chiefly value? What does Raina chiefly value (as we learn to know her)? Discuss the extent to which Bluntschli appears to be the right man even in Act I. Again, how can Louka, schemer and sharp-eye that she is, be the right woman for Sergius, posturer that he is? What does Louka chiefly rebel against in her world? What does she accept in the system? What does Sergius chiefly rebel against in his world? (cf. p. 55, pp. 97-99, p. 113) How are the two kinds of rebellion alike? Do Sergius and Louka finally value much the same things?
4. The plot of such a comedy often involves learning to escape puritanical pretense about love, on the one hand, and simple animal brutishness on the other. Do you find either of these two extremes: (1) in the Sergius-Raina love; (2) in the Sergius-Louka love; (3) in the Louka-Nicola love; (4) in the Raina-Bluntschli love? What kind of puritanism does Shaw chiefly attack? How might such an attack be appropriate in the 1890's? (Look up "Victorianism" in a reference book.) What kind of brutishness in love does he attack? Might such an attack also have been appropriate in the 1890's?
5. Often, as in Arms and the Man, the comic problem which the "right boy and girl" have in getting together, includes dealing with an unduly greedy, puritanical, snobby or strong-willed parents (or guardians) who have other plans for the children. What does Catherine Petkoff pretend as her motive for wanting to get Raina and Sergius together (see Act I)? What is Shaw satirizing here? What would appear to be her real motive (cf. pp. 116-117)? What is Shaw satirizing here? What does Catherine understand about love and marriage? What doesn't she understand?
6. Again, the kind of comedy we are discussing often includes a roster of other funny characters:
   a. Characters who, at the begining of the play are satirized as too civilized, comically immoral, or brutish to be ready for love or marriage or part in a mature civil life. Do any such characters appear in Arms and the Man? How do these characters contrast with the simple characters in Green Pastures? Are any of the characters so portrayed "civilized" by the end of the play? How? What is the character of their barbarism? What kind of civility or sense would Shaw appear to regard as necessary to marriage and/or sensible civil life? What part do war, drunkenness, filth, boorishness, cynicism, naivete play in Shaw's picture of barbarism? Which does he regard as blackest? What are the less significant sins against society? Have both sets of lovers escaped from all of these forms of barbarism by the play's end?
   b. Characters who, at the beginning of the play, are satirized as too "put-on" or "over-civilized" (too dishonest) to be capable of meaningful love and marriage. Do any such characters appear in Arms and the Man? Are all of the put-on characters unmasked? Which ones aren't? What ones are? Why is the "unmasking" of some of the characters a necessary prelude to their contemplated marriage? What part do mistaken identities, disguises, costumes, sets play in showing up affectation and allowing for its unmasking in the play? What forms of affectation does Shaw satirize most vigorously? Are these forms allied to the barbarism he satirized?
   c. One of the stock "affected" characters who has appeared in comedy from the beginning is the "big-shot" soldier (miles gloriosius), who talks too much, brags too much, and perhaps spends too much time with "wine, women, and song." In what way does Sergius appear to be one of these? In what way would he appear to be different? (Try to answer this question now. Then look at it again when you have looked at Sir Toby Belch and Sir Andrew Aguecheek in

Twelfth Night. Shaw makes war ridiculous without making his soldier entirely ridiculous at the end. Whenever comic playwrights of earlier periods, such as Shakespeare and Plautus and Shaw, have tended to portray ridiculous soldiers, they have done so without making war ridiculous. What change, what new "show-me" attitude, does Shaw's new kind of treatment of war and soldiers suggest? Compare it with the treatment of modern war and soldiers in The Mouse That Roared.

d. Earlier comedy writers in the "boy-meets-girl" or New Comedy tradition frequently included a servant group. These servants acted as "go-betweens" in the romance. What things or people act the "go-between" between Raina and Sergius, between Raina and Bluntschli, between Louka and Nicola, between Louka and Sergius? What is suggested by the fact that the go-between role in the comedy is played by all sorts of people and devices? In earlier comedies the servant group almost never married into the "master's" group unless the playwright could show that the servant was somehow not really a servant but someone of noble birth who, lost, shipwrecked, or kidnapped, had been placed in a servant's position. In Shaw's play, a person who is probably a servant marries into the master's group (Louka-Sergius) and is congratulated by the most sensible man in the play who is also a Swiss republican. What does the new twist in the play suggest about Shaw's respect for the "English class system," for the monarchy, and so forth?

7. Devices: Comedy frequently includes a whole gamut of devices for making us laugh. But our laughter is directed "against something" that we find ridiculous. List scenes in which you laughed (or an audience) would laugh because:
    1. The physical action or the stage setting was ridiculous: (slapstick, etc.) What does each of these scenes make fun of?
    2. A character or group of characters was exhibiting bad manners, carrying on or whatever. What does each of these scenes make fun of?
    3. A character or group of characters was funny because he was morally so foolish or superficial or stupid. What does each of these scenes make fun of?

8. Marriage and love involve, of course, more than two people getting together. Marriage is a social institution; and a "boy-meets-girl" comedy which has some depth often ends with a happy marriage, happy because it promises to be the foundation of a decent, reasonable society or of decent, reasonable social living. But before the comedy can end happily, the lovers usually have to witness the unmasking of a series of ridiculous or laughable kinds of social living, kinds of living which could not form the basis of happy marriage or intelligent society.
    1. What kinds of ridiculous social or "anti-social" action does Shaw satirize in Arms and the Man?
    2. To what kind of decent, reasonable society would he appear to point in marrying Bluntschli, his Swiss republican professional realist, with Raina? What could Bluntschli offer such a society (a) as a "realist" and a "professional"; (b) as a Swiss; (c) as a tradesman and hotel-keeper? What could Raina offer such a society (a) as a "lady of culture" and a "show woman"; (b) as a Bulgarian aristocrat; (c) as a wife and mother?

NOTE: After you have formulated your conclusion, you might be interested in looking into Shaw's extra-literary political activities with the Fabian society and in investigating his political-social stance generally to see if what you found "in the play" squares with what you find "in the author's life."

Composition Topics:

1. In a carefully organized paragraph, analyze what makes Shaw's dialog funny and state the differences between the methods he and Wilde use to insure laughter.

2. Compare this play with *Don Quixote*. Provide detailed examples of similarities between the two works in a well-written, carefully organized essay.

3. Modern Englishmen complain to the *Times* about the cheapness of putting on royal pageants in order to get money from tourists. In a well-organized essay supported by evidence from *Arms and the Man* relate the modern objection to Shaw's opinion of the Petkoffs.

4. Write an essay answering in detail one of the questions in "Discussion Questions II; Comedy and *Arms and the Man*". (above)

II. *Twelfth Night*

This play combines several forms of comedy into a piece as light as *Kiss Me Kate* and as philosophic as Plato. The parallels between the subplot and the main plot provide much of the play's humor and for that reason should not be neglected. As you read the play bear in mind what you know about the form of "boy-meets-girl" comedy from reading *Arms and the Man*. You may find that, if you keep a sharp eye out for classical allusions and Biblical allusions, the New Comedy jokes will seem both funnier and more profound.

"But it's so hard." Of course, Shakespeare is tough on first reading but not because he was tough in his own time. Shakespeare was then the most popular of writers, a showman enjoyed by teen-age London apprentices off for a day's lark as well as noblemen in from the country. Shakespeare may appear hard to you for two reasons. First, the English language has changed since his time. The glossary will solve most of the difficulties which you have in "getting the jokes"; the reading questions will help, too. Second, you are meeting Shakespeare in the wrong place: in the classroom where you have to create your own theatre and acting instead of in the theatre where the action would tell you the drift of the comedy. Part of this problem may be overcome if you (or you and your classmates) read the play aloud. One good method may be to start out by reading *Twelfth Night* as fast as you can getting what you can while galloping along. Closer readings (with the glossary, reading questions, and reading review questions) and reading aloud can come afterward. Then you can split the bone and get out the marrow.

The thoroughness with which *Twelfth Night* milks the stock resources of the Elizabethan theatre (a boy actor playing a girl but posing as a boy) for their humor is noteworthy. Shakespeare wrote for a Renaissance, Christian audience which found it more pleasant to laugh at Puritanism than to be puritanical, an audience which laughed at good time Charlies more than it laughed with them. Shakespeare's audience was an audience which found frank language inoffensive in the service of moral comedy. Shakespeare was a playwright who could put all the usual and unusual gimmicks of the New Comedy, or any kind of comedy, to the service of laughter and reason. "But it's so easy."

NOTE:

The directions concerning scenes which are included in your texts (for example scene 1 "an apartment in the Duke's palace") are not Shakespeare's directions. These were written in a later period after Shakespeare's platform stage had been abandoned and suggest more scenery and a more specific place than Shakespeare's original text suggests or Shakespeare's theatre would allow.

Reading Questions:

Act I

1. What is the difference between Shakespeare's first stage direction (Enter . . . Duke) and Shaw's first one? Does Shakespeare's dialogue provide as much information about Orsino as Shaw's description provides about Sergius?
2. How far through the first scene should the music continue? Give reasons for your answer.
3. How can you tell whether the Duke's love for Olivia is more like Sergius' or Bluntschli's love for Raina?
4. Explain why Viola asks where she is before she tells us her brother is drowned. What kind of contrast can you see being developed between Olivia and Viola?
5. What new information does the Captain give us about Orsino and Olivia? Name one physical trait and one virtue the Captain has. How does Shakespeare manage to tell us so much in this brief scene?
6. How would you stage scene III on Shakespeare's platform stage? Scene I and II?
7. Explain why it is funny that Sir Andrew cannot understand jokes. How does Shakespeare keep you from feeling sorry for him?
8. Why do you suspect that Sir Andrew really does not want to marry Olivia?
9. Estimate how much time has elapsed between scene IV and Viola's last appearance. Why would you not worry about this if you were watching the play?
10. What three complications appear in this scene? How does Shakespeare play on Viola's being played by a boy-actor here?
11. Compare the clown's self-defense to Nicola's behavior when he is accused of wrongdoing. Is the clown uninterested in staying in service, or are the customs of Olivia's household different from those of the Petkoff's? Be able to give evidence for your answer.
12. Compare Malvolio's remarks about the fool to Olivia's. In what ways do the two resemble each other? Why do you not have the same opinion of her as you have of him?
13. Viola calls Maria a giant. How tall an actress would you plan to cast as Maria?
14. How can you tell that Viola knows Olivia is flirting with her, and that "Cesario" is taking advantage of the lady's favor?
15. Can you find a scene in Act I without a reference to music in it?

Act II

16. Compare Antonio's love for Sebastian to Viola's love for Orsino and to Orsino's love for Olivia. What is foreshadowed by the fact that Viola's twin is beloved?
17. Viola says of Olivia, "Poor lady, she were better love a dream." To what other characters can you apply this idea?
18. What does Sir Andrew mean by "I care not for good life."? Name three other characters who do not care for good life in this sense.
19. Name three ways in which Sir Toby is "consanguineous" to Olivia.
20. Comapre Maria's and Malvoliios warning to Sir Toby and Sir Andrew. Why do they dislike Malvolio and like Maria?
21. How is the argument about proper behavior in Scene 3 similar to the argument between Viola and Olivia in Act I?

22. What does the clown mean when he compares Orsino's mind to an opal? Is he right? Could spinsters, etc., mean their sad song? Could Orsino?

23. Is Orsino's advice to Viola admirable? How about her advice to him?

24. Maria can copy Olivia's hand-writing, but in whose style does she write the letter to Malvolio?

25. How would you stage the eavesdropping scene on a platform stage?

26. Why does Maria ignore Sir Andrew's and Sir Toby's proposals? What does the difference between her reaction and Malvolio's reaction to the letter contribute to your opinion of each?

Act III

27. What has the clown said that leads Viola to think him wise? Has he seen through her pretense of masculinity?

28. Why is Viola's pretense less ridiculous than Sir Andrew's taking down her words in order to imitate courtly behavior? After all, he _is_ a gentleman, so he has a right to be courtly, doesn't he?

29. Why does Sir Toby need to tell Sir Andrew what kind of challenge to write? Why is this complication made funnier by being placed after the other letter?

30. Compare the events that force Antonio and Viola to conceal themselves.

31. Is it true that "youth is bought"? How does this opinion change your estimate of Olivia's character?

32. Why is the challenging letter brought in immediately after we have seen the effects of the forged letter?

33. What does "Aguecheek" mean? Name the "chill" Andrew suffers.

34. Rank the people involved in the "duel" according to their cowardice, according to their honesty, according to their absurdity.

35. Why didn't Viola tell Antonio who she was?

Act IV

36. How does what the clown means when he says "Nothing that is so is so" differ from what the audience might understand from this remark?

37. Does Sebastian's desire to keep on "dreaming" class him with the non-realists in the play? Give evidence for your answer.

38. Apply the clown's association of madness, darkness, and ignorance to Malvolio, Sebastian, Olivia, Orsino, and Aguecheek.

39. Does Olivia run her household as well as Sebastian thinks she does? If she does now, what could account for the change? Does Sebastian's rescue from his enemies by Olivia form a basis for love and marriage comparable with Bluntschli's similar rescue by Raina?

Act V

40. Are you convinced that Sebastian loves Olivia? that Orsino loves Viola? What preparation has been made for sudden changes in attitude among the characters?

41. What does Orsino's threat to hurt "Cesario" show about the Duke's love for Olivia? What evidence can you produce to show that this is not part of his true nature?

42. Why is Antonio not married to some one at the end? Distinguish between the reasons he is not given a wife and the reasons Malvolio remains unmarried.

43. Is the clown's position a happy one? Support your answer with quotations from the play.

44. Does the fool's song that ends the play alter your opinion of the way the weddings will work out? If so, how?

III. Discussion questions or review reading questions, I: Classical myth and references:

Shakespeare's play is set in a kind of ideal place (or idea-place), the country of Illyria. Illyria meant about as much to Shakespeare's audience as Bosnia would to a modern audience, and all of Shakespeare's "local" references are to London, English places and groups, not places and groups in Greece: Elephant, a London inn; Cockney, a kind of Londoner (and a London dialect); Puritan, an English sect, concentrated in London; Brownist, another English sect and so forth. Similarly, the play is set in a kind of ideal time (pr idea-time). Though the marriages are Christian marriages, though almost every character echoes the Bible in one or another of his speeches, speaks of grace, churches, devils and such Christian concepts, the characters also refer frequently to classical myths and classical gods as if they were living in pre-Christian times. God is called Jove part of the time, etc. This apparent inconsistency is not real inconsistency; Shakespeare does not, of course, suggest that his story took place in a pre-Christian Greece. Both he and his contemporaries saw, in the ancient myths, pictures or symbols of truths about nature, civility, goodness, and God. They did not take the myths literally but literarily. Thus, the story of Acteon's viewing Diana bathing in her fountain and, for his sight, being turned into a hart and torn to pieces by his dogs (q.v., Edith Hamilton, Mythology) was allegorized. To Shakespeare's audience, the myth meant that the man who looks on purity (Diana) with a wanton eye is torn to pieces within by his dog-desires. This symbolic reading of the story is what Orsino plays on in his second speech (I, i):

> Why so I do, the noblest that I love:
> O, when mine eyes did see Olivia first,
> Methought she purged the air of pestilence!
> That instant was I turned into a hart;
> And my desires, like feel and cruel hounds,
> E'er since pursue me.

Orsino makes himself Acteon and the hart, and says that his desires threaten to tear him to pieces. Olivia, he makes Diana. That he says that his desires are like dogs suggests that his eye is a roving one. Orsino also puns on "hart:heart" and says he seeks his noblest heart. That is, he seeks to preserve that part of his capacity to love which is not made up of "desires, like fell and cruel hounds." Thus, Orsino tells the Acteon myth as an allegory of the two parts that make up his love, to show which is winning and which losing:

His noblest "hart" (heart) on the run——————His desires in chase to kill
the "noblest hart"

Below are some further references to classical myth and story drawn from Twelfth Night. Determine how an understanding of them or their allegory helps you interpret the play:

1. I, i: "The rich golden shaft": Cupid's golden arrow was said to create wanton desire, his lead one to remove it. Cupid, in the Renaissance, stands for "libido." What does Orsino's desire that Cupid's golden arrow kill all other desire in Olivia and that Cupid be king of her liver, brain, and heart suggest about the character of his love for Olivia?
2. I, iii: "Arion on the Dolphin's back": How is Sebastian like Arion? Does the likeness extend beyond the mere matter of riding the waves?

3. I, iii: Taurus: Taurus or the Bull is a constellation or sign of the Zodiac, and the story of Europa and the Bull is most commonly offered in explanation of the Bull's ascent to the stars, the Bull being rewarded with a place in the stars for his service to Jove. Read the story; how is Taurus a proper symbol for Toby and Andrew? The stars in Taurus' constellation were generally said to influence men toward sensuality, lasciviousness, amiability and drunkenness. Have Tóby and Andrew been "influenced by their stars"?
4. I, iv: "Diana's lip is not more smooth and rubious": Diana is the goddess of purity. In what sense is Viola (Cesario) a Diana? Orsino opened the play by describing himself as Diana's lover, Acteon. Does his description of "Cesario" as Diana prepare us for the end of the play?
5. I, v: Olivia says that Malvolio is "sick of self-love." This may be a reference to the Narcissus myth. Is Malvolio anything like Narcissus? Recall the myth in detail.
6. I, v: "Mercury endue thee with leasing (lying) for thou speakest well of fools": Mercury was the god of thieves and merchants, a trickster, and an allegory for eloquence. How could "Mercury" (or the art of eloquence) endow one with lying? Is the fool being ironic or straightforward? (cf. *Hymn to Hermes*, Grade 7, *Making of Stories*). In what senses is Feste calling upon his patron god to bless Olivia? Mercury was also the messenger of the Gods. How does that fit Feste?
7. II, iii: Myrmidons: Who were the Myrmidons? Could Shakespeare b punning on Myrmidons and Mermaid? The Mermaid Tavern was a "bottle ale house" where he and Ben Jonson are said to have had witty interchanges. Does the reference make any other mind of sense?
8. II, iii: Penthesilea: the chaste and warlike queen of the Amazons, exemplum of both chastity and courage. In what sense is Maria a Penthesilea? In what sense is she not? Or is Sir Toby merely making fun of Maria's smallness here?
9. II, 5: the melancholy god: Saturn: Saturn was the planet which was supposed to make people melancholy. As the planet and god of "sober people," he was also a figure for wisdom and venerable learning. Which Saturn's protection does Orsino need, the protection of Saturn-the-wise or that of Saturn-the-melancholy? Read the speech carefully.
10. II, v: "impressure her Lucrece": Olivia has chosen to place the figure of Lucretia (of Rome) on her seal. Look up the story of Lucrece. In what sense is Olivia a "Lucrece"? In what sense not? How does Maria turn Olivia's choice of Lucrece upside down in her feigning letter to Malvolio?
11. II, v: What do Fate and Fortune mean in Maria's feigning letter? Both are classical Gods. What do they stand for here?
12. III, i: The reference to Pandarus, Troilus and Cressida is to a classical story "made up" in medieval times. Look up the story in an account of Chaucer's writing. What stock comedy role did Pandarus play in the Troilus-Cressida tragedy? The begging clown pictures himself as a Pandarus bringing two coins together. What other Pandarus role may he think that he is innocently playing in letting Viola "Cesario" enter Olivia's house?
13. III, iv: Malvolio, thinking he is to have Olivia, says "This is Jove's doing, and Jove make me thankful". "Jove" is here a pseudonym for God. If Malvolio is a Puritan, why might he say "God did this"? Look up Puritan and/or Calvinistic views concerning God's control over man (predestination). What is comic in Malvolio's "predestinarian" assumption that God is fixing things for him?
14. V, i: "As black as Vulcan": Vulcan was regarded as an allegory for fire and as a sooty god. How is the allegory appropriate here? Why doesn't the Duke say that Antonio was fighting like Mars, the god of soldiers? What did Mars do to Vulcan? What is funny about calling a valiant fighter a Vulcan?
15. Now, see if you can see how the play is made richer and more comic if one sees its various characters against the background of the classical counterparts

assigned them in these references:

1. Olivia - Diana (I, i)
   Lucrece (II, v)

2. Orsino - Acteon (I, i)
   Saturn (II, v)

3. Sebastian - "Arion on a dolphins's back." (I, ii)

4. Viola - Diana (I, iv)

5. The clown - Mercury (I, v)
   Pandarus (III, i)

6. Sir Toby and Andrew - born under Taurus (I, iv)

7. Malvolio - Jove's friend (III, iv)

XII. Discussion questions or review reading questions, II: Religious and Biblical references in Twelfth Night.

A. The title: Twelfth Night was named after a feast of the church (January 6) which was celebrated with high festivity in England. The play may have been first presented on Twelfth Night. Look up Epiphany or Twelfth Night in as many reference books as you have available. See if you can find out what was done on the feast day and what it symbolized. Then see if you find any reflections of the customs or symbolism of the day in the play. (If the reflections seem vague, don't be surprised. Other religious references in the play are more specific.)

B. Olivia and melancholy over death:

1. Act I, i: Valentine says that Olivia will be a "cloistress" dedicated to her dead brother's memory. What would a cloistress usually be dedicated to and how does the religious reference sharpen our understanding of the folly of Olivia's vow to mourn?
2. Act I, v: The clown "catechizes" Olivia about her sorrow for her brother, a catechism that may be read against the background of I Corinthians XV. This chapter may help you understand Twelfth Night generally. Why does the fool say that her brother's soul is in Hell to help cure her of her specious melancholy? Compare Viola's tearless remark about her dead brother (II, ii): "My brother he is in Elysium." Is Olivia happier in the knowledge, "Fool, I know his soul is in heaven"; or Viola, in the thought that her dead brother may have returned from the dead (Act V, i)? Why does Malvolio, a Puritan and, supposedly, a Christian, resent the light the fool brings to Olivia's blackness?

C. Sir Toby and good living

1. I, v: The clown calls Sir Toby and Maria "Eve's flesh". In what sense is Sir Toby "Eve's flesh"?
2. II, iii: Sir Andrew and Sir Toby agree that life consists of eating and drinking. Later, in the same scene, Toby sings "But I will never die" and the clown says "Sir Toby, there you lie." Turn to I Corinthians XV again; read verses 32-33; also look up Luke XII, 13-21:
    a. What is comic in Toby's regarding life as consisting in eating and drinking? Why is such a man attracted to the idea that he will not die? The two Biblical passages refer to people who eat and drink believing they will die but have no soul; Toby says he won't die. Is his mistake more or less obvious?
    b. Sir Toby's cut-ups are discourteous to a niece in mourning, but what other reasons might she have for rejecting Toby and his philosophy immediately after the death of her brother? If Sir Toby says he won't die and Olivia says she will live for the dead, who, in the play, announces a reasonable attitude toward death?
3. I, v: Sir Toby says, "Let him be the devil, an he will, I care not. Giv me faith, say I." What religious doctrine is Toby referring to here, and how does this doctrine, announced in his cups, square with his previous "teaching"?

D. The opposite side: Malvolio and Puritanism:

1. II, iii: Toby says to Malvolio "Dost thou think that because thou art virtuous, there shall be no more cakes and ale?" Clown: "Yes, by St. Anne, and ginger shall be hot in the mouth." St. Anne is the mother of John the Baptist. Matthew XI, 11-18 draws a "cakes and ale" contrast between John the Baptist and Christ. Read the passage as a comment on

Malvolio's Puritanism. Why does the clown bring in St. Anne to refute Malvolio's Puritanism?

2. II, iii: Maria says bluntly that Malvolio is a Puritan. Find out as much as you can about Puritan beliefs concerning: (a) predestination; (b) asceticism of all kinds; (c) the literal following of the Biblical proscriptions; (4) devils, witches, sitchcraft and demon possession.
   - a. For Malvolio's "predestinarianism" see III, iv (cf. Question 13, classical reference above). Why is Malvolio a ridiculous predestinarian here?
   - b. For suggestions as to the depth of Malvolio's asceticism, read II, v. When Malvolio imagines himself married to Olivia how "puritanical" is his imagination? What limitation in Puritanism is Shakespeare mocking? What is funny about Malvolio's constant smiling?
   - c. Puritans were accused of a too literal obedience to the letter, not the spirit, of the Bible. How does the last part of III, iii (after enter Maria) make a comment on this? What is Malvolio's Bible here, his "God"? (If Malvolio were really mad, what would he be mad from in this scene?)
   - d. If English and American Puritans were preoccupied with defying the devil and all of his demons and witch wards and works (remember the Salem witch trials), how does Malvolio's treatment in III, v and IV, ii make a satiric comment on this? Is Shakespeare attacking belief in demon possession or obsession with it?
   - e. Is Malvolio's religious posture more or less ridiculous, more or less "Christian" than Toby's? What finally is wrong with Malvolio?
   - f. Why is Olivia apparently close to Malvolio while she grieves (cf., III, iv) and less his patron when she marries?

E. Orsino and love melancholy

Orsino may be said to be suffering from a severe case of puppy love: What people in Shakespeare's time called love-melancholy. This was a kind of sickness over not having the girl of one's dreams. It was thought to be cured (a) in its light stages, by laughter; (b) in its heavier stages, by laughter and strong medicine; (c) in its worst stages, where it could produce madness and demon possession, by medicine, the ministrations of clerics, and divine grace.

Malvolio's treatment (commitment to the madroom, exorcism, care of clergy) is a treatment for the worst forms of love melancholy, a melancholy which Toby and the clown attribute to Malvolio's obsession with gals and, specifically, Olivia.

1. Does Malvolio, in any sense, need this medicine? Would the medicine do Orsino any good? How does the trick which Maria, the clown, and Toby play upon Malvolio make a satiric comment on Orsino?

Puppy love and love melancholy were thought to have a religious side in that the girl of one's dreams became a little idol, comically enshrined in preference to what made Her:

1. I, i: Are there any religious implications in Orsino's address to the "spirit of love" in his first speech? Who is he addressing? What is the irony in this spirit's making everything cheap beside it? Might any "spirit of love" appropriately make everything cheap beside it?
2. I, v: Explain the comic implications of Olivia's treatment of Orsino's heart as a Bible (text, chapter, heresy). What "God: is written there?

Why "heresy"? What does Olivia recognize about Orsino's love? Compare Act V, the speech before Orsino threatens to kill "Cesario"; where does Orsino himself say that he has been worshipping and where does his worship lead him in this scene? Would he be helped now by Malvolio's cure? How do the next parts of Act V serve to make him appear cockeyed to himself and so administer the "laughing cure" to his follies: (a) his adulation of Olivia; (b) his jealousy over "Cesario's" success with her; (c) his willingness to fight and kill for love (cf. Toby's entrance, Act V).

3. II, iv: Orsino, in advising Cesario, says that "women are as roses, whose fair flowers/ Being once displayed, doth fall that very hour." Orsino, on [illegible] basis, advises Cesario to marry a woman younger than himself lest he [illegible] of her. What does he seem to think marriage is for? What is the "miracle and queen of gems/ that nature pranks her /Olivia/ in that attract my /Orsino's/ soul"?

   What does Isiah XL, 6-8, advise as an intelligent response to the knowledge that "flowers" will grow old and ugly? Is Orsino favoring his noble hart or chasing hounds, Diana, or Cupid, in advising Cesario? (cf., Reading Question 23). How does Orsino's explanation of "woman's passion" in the same scene make his worship of Olivia comic and at the same time explain its origins.

4. Look at Viola's speech to Olivia /(I, v) I see you . ... if you are the devil, you are fair"/ and Antonio's speech to the officer /(III, iv) "How vile an idol proves this god!/ . . . Virtue is beauty; but the beauteous evil/ Are empty trunks, or flourish by the devil."/ for further light on the relations between puppy love, idolatry, beauty and demon possession:
   a. Is Olivia, in any sense, the kind of idel to Orsino that Sebastian has been to Antonio? Has Antonio been attracted to Sebastian's good features *and* virtue? Is Olivia "no good"? Is Sebastian attracted to her good features or virtue or both (cf., III, v)?
   b. In what sense is Olivia Orsino's "devil" as she is Malvolio's supposed one? willingly or unwillingly?
   c. When Orsino takes Viola, he takes her as one who has served him well (V, i). Does he choose her, as she appears in the scene, for her good looks or her goodness?

Discussion Questions I:

1. Divide the cast into three groups on the basis of the kinds of names the characters have. Establish the traits of the "Belch" group, the "Olivia" group, and the group with aliases.
2. Music often is regarded as romantic. Discuss the functions of the songs in this play. Consider how each comments on the action.
3. Consider the uses of verse and prose in the play. Are the changes between the two reasonable? When does Shakespeare use prose; when verse? Why?
4. How does the secondary plot tie in with the aristocratic romances? Is *Twelfth Night* really two plays? Why? How does it comment on Olivia's "Puritan" tendencies and on her neglect of duty; Orsino's love melancholy and his neglect of duty; the place of marriage in a world of Puritans, good-time Charlies, and puppy-lovers?
5. Is the proportion of innocent mistakes and intentional deception noticeably different in this play from that in *Arms and the Man*? What does this indicate about the themes of the two plays? How does it affect their comic value?

6. Why are Orsino, Olivia, Sir Toby, Malvolio, Sir Andrew, and Maria described, while Viola and Sebastian are not?
7. Why does Olivia seem older than Viola does?

Discussion Questions II: Twelfth Night and Comedy:

1. Apply to Twelfth Night question 1 under "Comedy and Arms and the Man." (p. 20)
2. Apply question 2 from the same section to Olivia and her "wrong lovers": Aguecheek, Malvolio, Orsino; to Viola and her wrong lover, Olivia. How does Olivia's position make some of the lovers wrong, her temperament make others wrong?
3. Apply question 3 to the matches made at the end of Twelfth Night: Viola-Orsino, Sebastian-Olivia, Toby-Maria. Can you answer the questions as clearly as you could in the case of Arms and the Man?
4. Apply to Twelfth Night question 4 from "Comedy and Arms and the Man." Your answers under the headings, "Sir Toby and good living" and "Malvolio and Puritanism," may help here.
5. Apply question 6a (p. 21) to Twelfth Night. What parts do Puritanism, opportunism, drunkenness, boorish rusticity play in Shakespeare's picture of barbarism? Which does Shakespeare regard as blackest? Trace the manner in which the barbaric characters, particularly Aguecheek, Toby and Malvolio, (a) expose themselves as ridiculous; (b) expose one another as ridiculous; (c) expose limitations in the aristocratic characters.
   (b) Apply question 6b (p. 21) to Twelfth Night. Where is Olivia's melancholy first unmasked? Where Orsino's? Apply the rest of 6b to Twelfth Night.
   (c) Apply 6c (p. 21) to Twelfth Night to Toby and Aguecheek. Does Shakespeare suggest that any part of war or "the fighter's code" is ridiculous?
   (d) Apply question 6d (p. 22) to Twelfth Night.
      1. Why do the clown and Maria, who respect rank, appear so sensible in this play and Malvolio, who doesn't, so "mad"? Is this attitude also central in Arms and the Man?
      2. Why must Sebastian and Viola be shown to be "gentle" before they can marry Olivia and Orsino?
      3. What is wrong with Aguecheek's "gentility" (he's a knight)? What is wrong with Malvolio's gentility (he's "sad and civil")?
      4. Orsino and Olivia are rulers; how does that make their marriages especially important and their marriage to "gentle folk" (in both senses) especially happy? Try to determine from the play what a ruler and his consorts, as parents and overlords, were expected to do and know to be proficient and virtuous in their roles. Could Shakespeare's servants possess this proficiency? Does this mean that such persons as the clown, Maria, and Valentine are worthless? Compare Shakespeare's attitude toward the class system with Shaw's.
6. Apply question 7 (p. 22) to Twelfth Night.
7. Apply question 8 to Twelfth Night. You should already almost have answered this question: (a) What ridiculous forms of society does Shakespeare satirize? (b) What reasonable society does he envisage? Are Olivia and Orsino, cured of their melancholy, capable of efficient rule (cf. Act IV-V for Olivia; Act V for Orsino)? Do their marriages seem to look to the creation of a new, better kind of society or to the better functioning of the old? How does Shakespeare compare with Shaw at this point?

Composition Topids:

1. Consider Arms and the Man and Twelfth Night as stories of young love overcoming

obstacles. Can the obstacles in both plays be equated with particular characters? with traits of character? with social forces? In a well-organized essay, try to identify the obstacles in each play, then compare them.
2. Write a well-organized explanation of what Shakespeare substituted for the laughter Shaw directs at parents.
3. What are the differences between renaissance and nineteenth-century staging which prevented Shakespeare from giving as detailed stage-directions as Shaw could? How does Shakespeare compensate for this disadvantage? Which technique is literarily superior? Which is more effective dramatically? In answering the questions, use the Pelican paperback edition of Twelfth Night. Other editions include stage directions added long after Shakespeare's time.

III. The Rope

After Aristophanes had had his bash with comedy, satirizing living people such as Euripides, Socrates, and Cleon, the tyrant of Athens, Old Comedy died a quiet death at least on the stage. It did not, of course, lie quiet; for it came back in another safer form—off the stage—as Menippean satire. People went for what we may think of as thinner fare, perhaps less astringent fare; and, eventually, a gradual evolution produced what we call the New Comedy or "boy-meets-girl" comedy. The old blood and thunder were gone, not the old bite. For the New Comedy also had its satiric side as well as its "boy-meets-girl" side; but, instead of attacking specific identifiable people, it tended to tell the satiric side of its story in a less topical way so that almost anyone who looked in the mirror of the New Comedy might see something of his face in it: lazy slaves, dishonest slaves, brutal slaveowners, parasites, frivolous women, good-time charlies, stiff-necked parents, and avaricious old men. Doctor, lawyer, merchant and thief could find themselves in the New Comedy. Almost all Greek New Comedy (written by Menander, 300 B.C.) has been destroyed, but the Roman comedy founded upon it and written by Plautus (200 B.C.) and Terence (150 B.C.) survived and formed the basis of SHakespeare's comedy, of much of Shaw's, indeed most of "boy-meets-girl" comedy.

This comedy is quite simple. Much of its bang is lost in translation. It was written in three types of fast-moving verse, accompanied by music, and loaded with word play. In Latin, it resembles My Fair Lady or a Gilbert and Sullivan comic opera—with a bite. Stock comic devices and variations from them should be kept in mind. You should also keep in mind that the translation you are reading includes stage directions which are not in Plautus. This translation was made for a modern stage and made to accommodate modern theatrical tastes; the stage directions may help you read the play, but you should remember that none of the scenery described was on Plautus' stage. His stage was almost exactly like the Greek stage you studied in The Idea of the Play. You may enjoy trying to reconstruct the play as it would be played in such a theatre.

Stock Characters

1. the young girl
2. the young man
3. the servant
4. the handmaid
5. the old man (usually a parent)
6. the old man (usually a decadent or greedy type such as Charmides)
7. the parasite (usually someone who lives off someone else such as Charmides)
8. the slavedealer
9. the braggart soldier
10. priests or priestesses
11. professional men (doctors, lawyers, and so forth)

THE ROPE (RUDENS)
Translated by Cleveland K. Chase
from Plautus

Acrostic Argument (Not Plautine)

Right from the sea a fisherman a hamper drew;
Unlocked, it showed the tokens of his master's child:
Daughter she was, though servant to procurer vile,
Established, after shipwreck, as her father's ward—
Now safe, though still unknown. At last, his daughter proved,
She weds her erstwhile lover, Plesidippus true.

CHARACTERS IN THE PLAY

ARCTURUS, prologue, "Warder of the Bear"
SCEPARNIO, Slave of Daemones, "Ax"
PLESIDIPPUS, A young man, in love with Palaestra
DAEMONES, An old man, from Athens, driven by fortune to live near Cyrene, in Africa
PALAESTRA, A young woman, daughter of Daemones, but kidnapped when a child; now owned by Labrax, "Sport"
AMPELISCA, A young woman in the possession of Labrax, "Vinette"
PTOLEMOCRATIA, Elderly priestess of Venus
FISHERMEN, Poor men from Cyrene who make a meagre living by fishing along the shore
TRACHALIO, Slave of Plesidippus, "Bull-necked"
LABRAX, Brute and slave dealer, "Bass" (a voracious fish)
CHARMIDES, An old man, friend of Labrax
SLAVES, Belonging to Daemones
GRIPUS, Fisherman, and slave of Daemones, "Fisher"

The characters are listed in the order of their appearance in the play, according to the Latin custom.

The scene is laid near Cyrene, in northern Africa, and remains the same throughout the play.

THE ROPE

Prologue

ARCTURUS: Compatriot am I, from the realms of the immortals, of him who shakes all lands and seas. I am, as you may see, a gleaming constellation bright; and ever in due season I rise. Arcturus am I called, both here and in heaven, and fair I shine at night among the gods; by day I pass the time with mortals, I and other stars that make their way to earth. Our supreme commander, Jove, stations us about the world, to note the ways and deeds of men, their faith, their reverence, to give them aid. Whoever falsely swears, to win his suit, or forswears his obligations, his name is entered forthwith in Jove's book of accounts. And however great his perjured gains, the judge on high reopens the case, and reverses; and soon he loses more than in the courts of men he falsely made. And Jove knows each day whose heart desires the evil course. But virtue finds its name in another column entered. And the evil wretch who hopes by gift and victim to appease the god has his toil for his pains. For Jove cares naught for the perjured offering; while he who keeps faith will ever find leniency from him. One word of advice then, to those who know yourselves good, who keep faith with men and [illegible] to the gods, stand steadfast, that hereafter you may reap due reward.

Now hear the reason why I've come. It was the poet's will that the town here be Cyrene; and here too, in a house on a farm hard by the sea, dwells Daemones, an old man far from his native Athens, whose exile here was through no fault of his, for his life was blameless. Rather does he suffer the penalty of a kindly heart, his property lost in the service of his friends. He had a daughter once, but the wretch who stole her, a mere child, sold her to a vile brute, who hither brought her. And now a youth from Athens, sojourning here, seeing her as she returned home from her music school, fell in love with her, approached her master, and for thirty minas bought her. And straightway he made ample deposit upon the purchase and bound the brute by an oath to complete the transfer. But that vile fellow, as one might know, cared nothing for plighted word or oath.

It chanced a friend of his from Sicily, old, vicious, a man who well his own country might betray, was visiting him. He praised the girl's beauty, and likewise that of the other women in the brute's train, and urged to take them all to Sicily, where, thus he declared, men were so given to pleasure that such trade as his would reap great profit. He gained his point. A ship was chartered and all the brute had was secretly placed by night upon it. To the youth who had bought the girl, he told of a vow to Venus (note here her shrine) and bid him to a breakfast here; then clapped sail upon his ship, and cleared the harbor with his women, leaving it to others to let the youth know what had befallen. Who, seeking him at the port, found the ship far out at sea.

Now I, when I saw the maiden's plight, thus stolen, brought aid to her, but ruin to her owner. With wintry blast I raged, and roughened all the surface of the sea. For know that I am Arcturus, of all the constellations none more fierce, whether at the rising, or when, at my course's end, in storm I hide my light. Look you now, both owner and his Sicilian friend cast forth upon the rocks, shipwrecked. But the young girl and a little maid, her friend, all trembling have leaped from the waves into a tiny boat, and the flood bears them landward from the rocks, toward this very cottage, where dwells the old man from Athens; his cottage too, and roof have suffered from the storm. The slave who now comes out is his slave, and soon you shall see with your own eyes the youth who bought the girl. Farewell now, and may your enemies give way before you.

[Act One: Scene 1]

(SCENE: A road, leading from Cyrene and its harbor, on the right, to the sea-shore, on the left. In the near background is a small area, raised slightly above the shore line, with a small temple of Venus facing it diagonally, on the right, and the cottage of DAEMONES, in a corresponding position, on the left. Between the two buildings, in the center, there is a clear glimpse of the sky line above the sea, extending half the width of the stage; the altar in front of the temple shows against the sky line. At the left front, flanking the side of the cottage, is thick foliage, including bulrushes; the temple, on the other side, is correspondingly flanked by rocks. It is thus possible for persons at the opposite sides of the stage to be visible to the audience, and yet be out of sight of each other, and of the area proper. It is a clear morning after a hard storm, and SCEPARNIO comes out of the cottage, carrying a spade, ready to begin the work of the day.)

SCEPARNIO: Ye gods! What a storm on the sea last night! And how the winds raised the roof! In fact, it was no mere wind, but what Euripides sent to Alcmene; for see how all the tiles are loose or gone: the storm has made windows to let in light!

[Act One: Scene 2]

(Enter, from the right PLESIDIPPUS with three friends.)

PLESIDIPPUS: I have brought you from your affairs, and yet have failed in what I sought: the dealer we couldn't catch at the harbor. But I could not bear to lose my hopes through lack of effort and so have kept you with me all this while. I want now to visit this shrine of Venus, where he said he had a vow to pay.

SCEPARNIO: If I'm wise, I'll be getting this confounded clay dug.

PLESIDUPPUS: Somebody's talking here.

(Enter DAEMONES, from cottage.)

DAEMONES: Hello, Sceparnio!

SCEPARNIO: Who's calling?

DAEMONES: The man who paid for you.

SCEPARNIO: Hm! You'll be calling me your slave next, Daemones.

DAEMONES: Well, we shall need a lot of clay, so dig the earth up thoroughly. I see the whole house will have to be patched over . . . hm! "whole" is good; it's all holes.

PLESIDIPPUS (advancing): Good morning, good father--and to both of you.

DAEMONES: Good morning, sir.

SCEPARNIO: I say, are you a man or a woman, to be calling him father?

PLESIDIPPUS: Why, I am a man.

SCEPARNIO: Then go look for another father.

DAEMONES: I did have a daughter once, you see, but I lost her when she was young; I never had a son.

PLESIDIPPUS: But the gods will surely give you--

SCEPARNIO (interrupting, to PLESIDIPPUS): Well, if you ask me, they'll surely give you the devil for coming here, whoever you are, to trouble those who've got troubles of their own.

PLESIDIPPUS: Do you live here?

SCEPARNIO: What do you want to know for? Looking up places to rob?

PLESIDIPPUS: That slave of yours must be a privileged character, to talk so much in the presence of his master, and to address a gentleman so uncivilly.

SCEPARNIO: And you must be a bold, nervy fellow, to be butting into other people's houses, where no one owes you anything.

DAEMONES: Keep quiet, Sceparnio. What is it you wish, young man?

PLESIDIPPUS: Well first, a curse on this fellow for not letting his master get in a word first. But, if it is not too much trouble, I should like to ask you a few questions.

DAEMONES: Certainly, although you find me in the midst of work.

SCEPARNIO: Say, why don't you go down to the marsh instead while the weather's clear, and cut reeds to thatch the house?

DAEMONES: Be quiet. (To PLESIDIPPUS) If I can be of assistance, let me know.

PLESIDIPPUS: Please tell me whether you have seen a rascally looking chap, with curly, gray hair, a false, fawning sort of scoundrel.

DAEMONES: I've seen many of that breed, and it's thanks to such that I lead an unhappy life.

PLESIDIPPUS: I mean here--a man who was bringing two women with him to the shrine of Venus, to offer a sacrifice either yesterday or today.

DAEMONES: Emphatically not. I've seen no one sacrificing here for several days, and it would be impossible to do so without my knowledge. For they are always asking at the house for water, or coals, or a knife, or a spit, or a dish, or something--in fact one would think my utensils and well belonged to Venus and not to me.

PLESIDIPPUS: You pronounce death sentence upon me by those words.

DAEMONES: Not I, sir: you may live as long and happily as you wish, as far as I am concerned.

SCEPARNIO: I say, you, who make the rounds of the temples to get your belly full, why don't you have your meals served at home?

DAEMONES: Perhaps you've been invited here to a breakfast, and he who invited you hasn't come?

PLESIDIPPUS: Exactly.

SCEPARNIO: There's no harm, then, in your going home without breakfast. You ought to pray to Ceres rather than to Venus; for she gives you grub, and Venus only love.

PLESIDIPPUS (to his friends): That scoundrel, Labrax, has fooled me shamefully.

DAEMONES: By the gods! Sceparnio, what's that down by the shore?

SCEPARNIO: That's a party invited to a farewell breakfast, I should say.

DAEMONES: How so?

SCEPARNIO: Because they took their bath after dinner yesterday, a sea-bath that is, and so are ready for lunch today.

DAEMONES: Their ship has been wrecked on the sea.

SCEPARNIO: That's true; but so has our house been wrecked on land, by Jove, and the roof too.

DAEMONES: Ah, poor creatures! See how they swim from the wreck!

PLESIDIPPUS: Where are they, pray?

DAEMONES: Off here to the right, along the shore.

PLESIDIPPUS: I see. (To his friends) Come one. I hope the man we're looking for is there, curse him. (To the others) And you, farewell.

(Exeunt PLESIDIPPUS and friends, to the right.)

SCEPARNIO: We can fare well without any help from you. But holy Palaemon, partner of Neptune and Hercules, what a sight!

DAEMONES: What do you see?

SCEPARNIO: Two women sitting alone in a little skiff. How the poor things are tossed about! . . . Good! good! that's fine! The waves have driven the boat off the rocks towards the shore; a pilot couldn't have done better. I never saw the sea so high; but they're safe, if they escape the breakers. . . . Now, now's the danger. One of them is overboard, but she's in shallow water, and will easily get out. Oh, great! Did you see how the waves washed her out? But she's up and coming this way. It's all right now. But the other has jumped from the boat. She's so frightened, she's down on her knees in the waves. No, she's safe now, and out of the water. There, she is safe on the shore. . . . But she's turning now towards the right, to sure death. Oh, she'll be lost there.

DAEMONES: Well, that's no concern of yours.

SCEPARNIO: If she falls down on those rocks where she's headed, it will be the last of her wanderings.

DAEMONES: See here, Sceparnio, if you're going to have your dinner at their expense this evening, it's all right to worry about them; but if you eat here, I want you to get to work.

SCEPARNIO: All right; that's a fair demand.

DAEMONES: Follow me then.

SCEPARNIO: I'm coming. (Exeunt DAEMONES and SCEPARNIO into cottage.)

[Act One: Scene 3]

(Enter PALAESTRA, by the road from the left. She is wet and exhausted, after having been shipwrecked, and unable to go farther, stops at the extreme left of stage, out of sight of the temple area. She sings plaintively.)

PALAESTRA: Ah, how much more bitter is life than the tales men weave about it. And here am I, left like this (looks at her dress), in terror, cast upon an unknown shore, at the will of heaven. Was it for this I was born? Is this the reward of a life without offense? If in piety to parents or to gods I have been lacking, this would be no injustice. But if exactly in this I have been most careful, then you are wrong, immortals, and most unfair. For how will you repay hereafter the impious, if so you honor the innocent? I should not feel so sorry for myself, if either my parents or I were to blame. But it's my vile master, and his impiety, that have got me into this trouble. Well, he has lost everything, his ship included; I am the last remains of his fortune. She who was with me on the boat is gone; I am alone. If only she were left, it would not be so hard. Where shall I turn for help? Alone, by lonely sea and rocks, meeting no one, what I wear my only fortune; no roof, no food, why should I hope to live? Will there be no one who lives nearby to show me a road or pathway out, to relieve me from my uncertainties? Cold, and fear, and all distractions overwhelm me. My poor parents, you know not how wretched is your daughter--in vain born free; for how am I other than slave, or of what help have I ever been to you? (She sinks down exhausted.)

[Act One: Scene 4]

(Enter, from the right, AMPELISCA, in the same state of exhaustion as PALAESTRA. She has climbed the bluff on the other side of the temple, and stops before catching sight of the area.)

AMPELISCA: What better can I do than end it all with death? So wretched I am, so consumed by anxiety! I care no longer to live; I have no hope. All the shore along I have searched, and the undergrowth; calling, looking, listening; but no trace of her. And there is none to ask, and I know not where to turn. There never was desert so deserted as this spot. And yet, if she lives, while I live, I shall never stop until I find her.

PALAESTRA (rising): Whose voice is that so near? I am afraid.

AMPELISCA: Who's speaking there?

PALAESTRA: Oh, dear hope, do not forsake me.

AMPELISCA: Away from me, fear!

PALAESTRA: It's surely a woman's voice.

AMPELISCA: It's a woman; it's a woman speaking.

PALAESTRA: Can it be Ampelisca?

AMPELISCA: Oh, is it you, Palaestra?

PALAESTRA: Why don't I call out her name? (She calls.) Ampelisca!

AMPELISCA: Who is it?

PALAESTRA: It's I, Palaestra.

AMPELISCA: Oh, where are you?

PALAESTRA: Alas, I am in deep trouble.

AMPELISCA: In that I am with you, but I long to see you.

PALAESTRA: That is my one wish too.

AMPELISCA: Then let our voices lead our steps. . . . Now where are you?

PALAESTRA: Here; come over to me.

AMPELISCA: How eagerly I come. (Crosses quickly over to PALAESTRA.)

PALAESTRA (almost too overcome to stand): Your hand!

AMPELISCA: Take it.

PALAESTRA: Tell me; is it you, and alive?

AMPELISCA: At last I have the will to live, now that I can hold you--or do I hold you? Take me to your arms. My only hope for life is the comfort you give me.

PALAESTRA: How quick you are to outstrip me; your words speak all my thought. Now we have only to leave this place.

AMPELISCA: But how? By what path?

PALAESTRA: We'll follow the shore.

AMPELISCA: I'll follow you anywhere. Shall we go as we are, with our clothing drenched?

PALAESTRA: We shall endure what we must. But do see there, my dear Ampelisca!

AMPELISCA: What?

PALAESTRA: Don't you see the shrine?

AMPELISCA: Where?

PALAESTRA: Back, to the right.

AMPELISCA: I see--a place worthy of the gods.

PALAESTRA: Some one must live near by; it's such a charming spot. (They advance supplicatingly to the altar, by which they kneel.) To this divinity, whoever he be, I pray for help from their troubles, for two poor women in want and despair.

[Act One: Scene 5]

(Enter PTOLEMOCRATIA, aged priestess of Venus, from temple.)

PTOLEMOCRATIA: Who asks a boon here of my patron goddess? I heard the voice of supplication. They entreat a patron kind and indulgent, who does not grudge her favors.

PALAESTRA: We give you greetings, mother.

PTOLEMOCRATIA: My greetings to you, maidens; and whence come ye in your dripping weeds, so dismally clad?

PALAESTRA: From the sea nearby; but far away is the port from which we sailed.

PTOLEMOCRATIA: You journeyed then over the darkling paths of ocean on the sea-swung wooden steed?

PALAESTRA: Yes, mother.

PTOLEMOCRATIA: It is scarce seemly to approach the shrine as you are, without white garments or victims.

PALAESTRA: I pray you, where should we, but lately cast up from the sea, find victims? (They embrace the priestess' knees.) Behold, we who clasp your knees are strangers in an unknown land, hopeless, and in want; we pray for protection and shelter. Take pity on those who need it; we have lost our all, our goods, our homes, our hope even.

PTOLEMOCRATIA: Do not kneel; give me your hands. No one ever had a heart more compassionate than mine. But you will find me poor. My service of Venus here does not give me enought to support life.

AMPELISCA: This is a shrine of Venus, then?

PTOLEMOCRATIA: It is, and I am her priestess. But all I have is at your service. Come with me.

PALAESTRA: You honor us most generously, mother.

PTOLEMOCRATIA: It is my duty. (Exeunt all into temple)

[Act Two: Scene 1]

(Enter three FISHERMEN from the right, roughly clad, carrying rod and line. They chant their chorus in unison, as they step about the stage.)

FISHERMEN: In all ways poor folk have a sorry lot,
Especially they who lack both trade and skill.
The little that they have must them content.
Take us--from our equipment you can tell
How poor we are--these hooks and lines our all.
For wrestling and gymnastics we have this:
To exercise the while we fish the sea.
Sea-urchins, limpets, star-fish, mussels, shells,
Sea-nettles, fluted scallops, with our hands
We catch, and from the rocks too cast our lines.
Our larder is the sea, but when unkind
He gives no catch, ourselves, well cleaned and salt,
Are all the catch we carry sadly home,
While tired and supperless to bed we go.
Small hope for us today; the sea's too rough;
We've dined already, should we find no clams.
Our Lady Venus we'll now beg for aid.

(They approach the shrine and pray.)

/Act Two: Scene 2/

(Enter TRACHALIO from right.)

TRACHALIO: I've been careful not to pass my master on the way, for when I left a little while ago, he said he would stop at the harbor, and that I should meet him here at the temple of Venus. (Sees the FISHERMEN.) But good luck! here's a chance to ask; I'll speak to these fellows. Good day to you, thieves of the sea, Messrs. Hooker and Shelly! How fare you, or, since you have no fare, how starve you, comrades of the empty gut?

FISHERMEN: We fare as our calling allows--hunger, thirst, and false hopes, fisherman's luck.

TRACHALIO: Have you seen, while standing about here, a bold, determined young chap, with a ruddy countenance?

FISHERMEN: There's been no one here like that, we know.

TRACHALIO: Well then, have you seen a frowning, big-bellied old Silenus, hobbling about on a stick; with a bald forehead and twisted eyebrows? a cheating, scoundrally, vicious-looking devil, a plague of gods and men; with a couple of pretty girls with him?

FISHERMEN: A man of such character would better go to the gallows than to a temple of Venus.

TRACHALIO: But have you seen him?

FISHERMEN: He's not been here. (Going) Well, good day to you.

TRACHALIO: Good bye (Exeunt FISHERMEN.) That's what I thought. I always suspected him. The rascally dealer has fooled us, and cleared out. He's sailed away with his women. I'm a wizard, I am. Didn't I say so all along? And then invited us here to breakfast, the cheat! I might as well wait now until the master comes. But perhaps the priestess will know something more. I'll go in and find out.

/Act Two: Scene 3/

(Enter AMPELISCA; she talks back into the temple.)

AMPELISCA: Yes, I understand--to knock at the cottage next door and ask for water.

TRACHALIO: Now whose voice is that?

AMPELISCA: Who's that man talking there?

TRACHALIO: Is that Ampelisca coming out of the temple?

AMPELISCA: Why, that's surely Plesidippus' man, Trachalio.

TRACHALIO: It is.

AMPELISCA: Of course it is; welcome Trachalio.

TRACHALIO: Well, well, Ampelisca, what are you doing here?

AMPELISCA: I'm passing most unhappily what should be my time of happiness.

TRACHALIO: Don't say that; it will bring bad luck.

AMPELISCA: If we are wise, we admit the truth. But tell me please, where is your master, Plesidippus?

TRACHALIO: As if he were not there with you!

AMPELISCA: Faith, he is not; he hasn't been here.

TRACHALIO: He hasn't?

AMPELISCA: It's the truth you're speaking.

TRACHALIO: That wouldn't be like me, would it, Ampelisca? But I say, when will the breakfast be ready?

AMPELISCA: What breakfast, pray?

TRACHALIO: Aren't you sacrificing here?

AMPELISCA: You're dreaming.

TRACHALIO: Your master, Labrax, certainly invited my master, Plesidippus, to sacrifice and breakfast.

AMPELISCA: Now, isn't that like him? To cheat both gods and men is in his line of business.

TRACHALIO: Neither you nor your master is sacrificing here?

AMPELISCA: Right you are!

TRACHALIO: Then what are you doing here?

AMPELISCA: We have suffered many misfortunes and been in great danger and fear of our lives, and in our need we were welcomed by the priestess, Palaestra and I.

TRACHALIO: Is Palaestra here, the girl my master loves?

AMPELISCA: Certainly.

TRACHALIO: Oh, that's good news; my dear Ampelisca, that's aplendid. But tell me about your hard luck.

AMPELISCA: Our ship was wrecked by the storm last night, Trachalio.

TRACHALIO: What ship: What are you talking about?

AMPELISCA: Haven't you heard how Labrax tried to carry us off secretly to Sicily, along with all his property? And now he's lost everything.

TRACHALIO: Good boy, Neptune! I always said you were a fine dicer; that was a master throw; you've dished the dealer. But where is he?

AMPELISCA: Dead drunk, I think. Too many drinks of sea water last night.

TRACHALIO: Well, he didn't choose the drink, if there was water in it. Ampelisca, your words are a real treat; what a dear you are! But how did you and Palaestra escape?

AMPELISCA: I'll tell you. Although we were terribly afraid, we jumped into the little lifeboat, when we saw the ship making for the rocks, and quickly untied the rope; the men were too frightened to do anything. The storm drove our boat off here to the right. We pitched about in a rough sea all night, in the greatest distress, until the wind at last drove us ashore; we were nearly dead, I can tell you.

TRACHALIO: I know; that's the way of the old sea dog; Neptune is some market inspector, when he gets started--he throws out any goods he doesn't like.

AMPELISCA: Go on now; don't be impudent.

TRACHALIO: Apply that to yourself, please. I told you so! I knew the slave dealer would be acting that way. I think I'll let my hair grow, and set up for a prophet.

AMPELISCA: Well, if you knew so much, why didn't you and your master prevent his getting away?

TRACHALIO: What should he have done?

AMPELISCA: What should he have done? He should have been on the watch day and night. But on my word, I think his care was the exact measure of his regard for her.

TRACHALIO: What do you mean?

AMPELISCA: It's clear enough.

TRACHALIO: See here, Ampelisca; when a man goes to the bathhouse, no matter how sharply he watches out, he sometimes loses his clothing. It's hard to catch the thief when you don't know whom to suspect. But take me to her.

AMPELISCA: Just go into the temple; you'll find her sitting by the statue of Venus, in tears.

TRACHALIO: Oh, that's too bad; what is she crying for?

AMPELISCA: I'll tell you. She had a little caket containing the tokens of identification by which she hoped sometime to find her father. The dealer had taken this from her, and now she's afraid it's lost; that's why she is so distressed.

TRACHALIO: Where was the casket?

AMPELISCA: On the ship with him; he had locked it away in his luggage, just to make sure she shouldn't find her father.

TRACHALIO: What a scurvy trick, to try to keep in slavery a girl who by rights should be free.

AMPELISCA: And now it's gone to the bottom, along with all his gold and silver.

TRACHALIO: Some one has probably gone in by this time and got it.

AMPELISCA: That's why she's so sad; it's the loss of her tokens.

TRACHALIO: All the more reason for my consoling her. She shouldn't distress herself so; things are always happening to people beyond their expectations.

AMPELISCA: And on the other hand, so many people indulge in false hopes.

TRACHALIO: The more need then of keeping up your spirits in the face of troubles. I'll go in, unless you've something else in mind.

AMPELISCA: Go; I'll meanwhile get the water from the house here, as the priestess wished. (Exit TRACHALIO into temple.) She said they would give it, if I asked in her name. There never was a woman who deserved better of gods and men. How sweetly and kindly and generously she received us, like daughters; and we were so destitute, wet, dejected, and frightened. And then the way she tucked up her dress and warmed the water for our bath! I must not keep her waiting; it's high time to get the water. (Knocks at door of cottage.) Hello, is there any one at home? Won't some one come to the door? . . . Is anyone coming out?

[Act Two: Scene 4]

(Enter SCEPARNIO from cottage.)

SCEPARNIO: Who's battering in the door?

AMPELISCA: It is I.

SCEPARNIO: I say! Here's luck. On my word, a likely wench!

AMPELISCA: Good day to you, young man.

SCEPARNIO: A very good day to you, young lady.

AMPELISCA; I was coming to your house.

SCEPARNIO I'd treat you royally, if you'd only come a little later; I'm busy this morning. But what a pretty baggage it is! (Chucking her under the chin) There's a dear!

AMPELISCA: Not so familiar, if you please.

SCEPARNIO: By gad, she's a love—a twinkle in the eye, too. A sweet confection—complexion, I mean! and some figure! and a classy little mouth, to top it off!

AMPELISCA: I'm no dish for the village, young man; kindly keep your hands off.

SCEPARNIO: But a sweet kiss for a sweet girl is surely not amiss.

AMPELISCA: None of your merry pranks now, if you please; there will be time for that later, perhaps. Will you give me what I'm sent for? Say yes or no.

SCEPARNIO: What do you want?

AMPELISCA: You can tell by looking at me what I want. (Holds out her pitcher.)

SCEPARNIO: Yes, and you can tell by looking at me what I want.

AMPELISCA: The priestess has asked me to get water from your house.

SCEPARNIO: But I'm the king around here, and if you don't beg very prettily, not a drop will you get. I had to work hard on that well, at some risk, and the water will not come without rare coaxing.

AMPELISCA: Why do you refuse to give what any enemy would give to another?

SCEPARNIO: And why do you refuse to give what any friend would give to another—a bit of encouragement?

AMPELISCA: Very well, my dear, anything you want.

SCEPARNIO: Oh, joy! she calls me her dear. You shall have your water; it shall never be said a lady loved me in vain. Give me the pitcher.

AMPELISCA: Here; hurry now; there's a love.

SCEPARNIO: Wait here, my dear; I'll be back directly. (Exit into house.)

AMPELISCA: What shall I say to the priestess for staying so long? (Looks toward the sea.) Ah me, how I shudder every time I look at the sea. But what's that on the shore? Alas, my master, Labrax, and his Sicilian friend, whom I thought at the bottom of the sea, both of them! There's more trouble in store for us now than we thought. I'll fly to the shrine to let Palaestra know, that we may take refuge at the altar before the villain comes and carries us off. Run, Ampelisca; the crisis is at hand.

[Act Two: Scene 5]

(Enter SCEPARNIO from cottage.)

SCEPARNIO: God, I never knew

it came up easy. What a devil of a fellow I am, to start this love affair today! Here's your water, dearie; I want you to take it prettily, as I give it to you, so that I'll be pleased with you . . . . Where is the jade? Come now, take the water, please. Where are you? By Jove, she must be in love with me! the little witch wants to play peek-a-boo. I say, where are you? Won't you be taking tha water now? You're pretending very nicely to be afraid of me; but seriously, will you please take the pitcher? Where in the world is she? By Jove, I can't see her anywhere; she's making fun of me. I'll just set this pitcher down in the middle of the road. But what if it should be stolen? It's sacred to Venus. That would get me into a pretty pickle. I'm afraid it's a f frame-up to get me caught with stolen goods. I'd get a proper jail sentence, if I were seen with it. The inscription on it would give me away. I'll just go up to the door and call the priestess out, and let her take it. (Calls aloud.) If you please, Ptolemocratia! Will you take your pitcher, left with me by some woman from the temple? Oh, I'll have to go in with it. I've found a job with a vengeance, if I've even got to carry their water to them. (Exit into temple.)

[Act Two: Scene 6]

(Enter, from the left, LABRAX, followed by CHARMIDES, wet and shivering.)

LABRAX: If you want to be a beggar and down on your luck, just trust yourself to Neptune; after a mixup with him you will look like this. (Looks at his clothing.) By Jove, Liberty, you were a bright lass, never to set foot on ship with your pal, Hercules. But where's that friend of mine who played the devil with me so? Here he comes.

CHARMIDES: Where in the deuce are you going in such a hurry, Labrax? This pace is too swift for me.

LABRAX: I wish you'd been hanged in Sicily before I ever set eyes on you. All this trouble comes from you.

CHARMIDES: I wish the day you were bringing me to your house, I had slept in jail instead. I hope to heaven that after this, all your guests will be like yourself; it's no place for an honest man.

LABRAX: It was Bad Luck I had for a guest, when you came. I was a cursed fool when I listened to you. Why did we go away, or get on the ship, where I lost all I had--and more, too?

CHARMIDES: Any ship would sink that carried a rogue like you, and your rogue's fortune.

LABRAX: You got me in bad with your flatteries.

CHARMIDES: That last dinner I had with you was worse than the one served up to Thyestes.

LABRAX: (coughing): I feel sick myself; hold my head, will you?

CHARMIDES: I hope you'll cough your lungs up.

LABRAX: O Palaestra, Ampelisca, where are you?

CHARMIDES: They're food for the fishes at the present moment.

LABRAX: It's your fault I'm a beggar; it's all from listening to you and your big lies.

CHARMIDES: I'll just return that advice; go to the devil yourself.

LABRAX: Was there ever a man had worse luck than I?

CHARMIDES: I have; much worse.

LABRAX: How do you make that out?

CHARMIDES: Because you deserve it, and I do not.

LABRAX: (going up to bulrushes growing near): O enviable, water-shedding bulrush, I would I were as dry as you!

CHARMIDES (his teeth chattering): Brr! I'm trembling for a skirmish; even my words are jumping about.

LABRAX: Yes, confound it, Neptune does run a cold bathhouse. With all my clothes on I'm cold.

CHARMIDES: He doesn't even serve hot drinks when you go out; nothing but ice water.

LABRAX: Lucky fellows, these blacksmiths; they've always got a fire.

CHARMIDES: Well, I'd like to be a duck myself, so as to be dry after coming out of the water.

LABRAX: I think I'll go to the country fairs and hire out as an ogre.

CHARMIDES: Why so?

LABRAX: Because I'd need no hinge to work my jaws; my chattering teeth would do it.

CHARMIDES: Do you know, I deserved to be cleaned out in this deal.

LABRAX: Why?

CHARMIDES: For daring to get into a boat with a Jonah like you; you're enough to stir up any sea.

LABRAX: It all came from listening to you. Didn't you promise me that a man could pile up wealth there in my business?

CHARMIDES: Did you expect, like a greedy shark, to swallow up the whole island of Sicily?

LABRAX: Well, I'd like to know what shark swallowed up my hamper, with all my gold and silver stored away in it.

CHARMIDES: Probably the same one that got mine, with a purse full of money.

LABRAX: All I've got left is this one shirt and cloak. Oh, me!

CHARMIDES: Well, I'm your partner in that, on even shares.

LABRAX: If I could at least have saved my girls, there'd be some hope, If I ever meet that chap Plesidippus, who gave me part payment for Palaestra, I'll catch it. Oh-h-h!

CHARMIDES: What are you crying about? As long as you've a tongue in your head, you'll never get caught.

/Act Two: Scene 7/

(Enter SCEPARNIO from temple.)

SCEPARNIO: What a to-do is this? with two young women in the temple weeping, and clasping the statue of the goddess, frightened out of their wits at somebody or other; shipwrecked last night, and cast upoon the shore today, they say.

LABRAX: Look here, young man, where are those two young women you are talking about?

SCEPARNIO: In the temple.

LABRAX: How many are there?

SCEPARNIO: As many as you and I together would make.

LABRAX: They surely are mine.

SCEPARNIO: I surely don't know anything about that.

LABRAX: What do they look like?

SCEPARNIO: Not half bad; I could love either one of them, if I were drunk.

LABRAX: They're certainly the girls, aren't they?

SCEPARNIO: I know you're certainly a bore. Go and see them, if you wish.

LABRAX: My dear Charmides, those women of mine must be here.

CHARMIDES: A plague on you, whether they are or not.

LABRAX: I'll break into the temple. (Exit into temple.)

CHARMIDES: I wish you would break into jail instead. (To SCEPARNIO) I say, friend, could you give me a place to sleep?

SCEPARNIO: Sure! sleep anywhere here; it's a public road.

CHARMIDES: But see how wet my clothes are; can't you take me into the house, and give me others, while mine are drying out?

SCEPARNIO: Take this covering of mine; that's all I nned to keep dry. If you want, I'll give you this, When I've got it on, the rain can't touch me. Just give me your clothes and I'll have them dried out.

CHARMIDES: See here, because I've been cleaned out by the sea, do you want to clean me out again on land?

SCEPARNIO (angrily): I don't care whether you are cleaned out or steamed out. I wouldn't trust you with a penny, unless I had good security. Freeze or sweat, be sick or well; I don't care. I haven't any use for foreigners anyway. 'Nough said. (exit into cottage.)

CHARMIDES: Wait a moment! . . . He's no more sense of pity than a slave driver. But why do I stand around in these cursed wet clothes? I'll go into the temple and sleep off the drinks I took so unwillingly last night. Like some of the Greek wines, we've had salt water poured into us, enough in fact to get us well diluted. If Neptune had treated us to one more drink, we'd be dead drunk now; it was with difficulty we got home from that spree at all Now I'll go and see what my friend the brute is up to. (Exit into temple.)

/Act Three: Scene 1/

(Enter DAEMONES from cottage.)

DAEMONES: What a plaything of the gods we men are! not even in our sleep will they give us peace. That was an uncanny dream I had last night—an ape trying to climb up to a swallow's nest; and when the beast was unable to reach the birds, coming to me and demanding a ladder. Then I remember my reply: that the swallows are descended from Philomela, of Attica, and that I would never harm one of my compatriots. How fierce the beast became and seemed to threaten me, and called me to court. Whereupon, becoming suddenly angry, I seemed to seize the ape about the middle and thrust the vile beast into chains. But I can't get any inkling of what the dream may mean. But what's the racket, I wonder, in the temple?

/Act Three: Scene 2/

(Enter TRACHALIO, hastily, from temple.)

TRACHALIO: Men of Cyrene, farmers hereabout, neighbors, I beg you to bring aid to virtue and utterly confound villainy. Show that the power of the notoriously wicked shall not be greater than that of the innocent. Make an example of imprudence, and put a premium on modesty. Prove that law is of more value here than mere force. All you who are within the sound of my voice, hasten to the shrine of Venus, I implore you, and help those who have entrusted their lives, as is their right, to Venus and her servant. Choke to death wrong and aggression before they lay hold upon you.

DAEMONES: What's the trouble here?

TRACHALIO (running up to him): By your knees, which I embrace, I implore you, good father, whoever you are—

DAEMONES: Let go my knees, and tell me what this uproar means.

TRACHALIO: —and entreat you, and beg you, as you hope this year for a good crop of asafetida and silph, and for the safe arrival of your exports at Capua, and for freedom from sore eyes—

DAEMONES: Are you crazy?

TRACHALIO: —and for plenty of silph seed, be willing, aged sir, to grant my request.

DAEMONES: And I beg of you, by your legs and ankles, and by this back of yours, as you hope for a large harvest of rods upon it, and for a generous crop of punishments this year, tell me the meaning of all this commotion you are raising.

TRACHALIO: Why do you speak so harshly, when I hoped for fair words only from you?

DAEMONES: On the contrary, I speak you fair, since I wish for you what you deserve.

TRACHALIO: Then please attend to this matter.

DAEMONES: What it it?

TRACHALIO: There are two women inside who are innocent of all wrong and need your help. Contrary to law and justice, they are being infamously handled in the temple of Venus; and the priestess is no less shamefully mistreated.

DAEMONES: Who would dare offer violence to her? But tell me who the women are, and the wrong done them.

TRACHALIO: Just listen: they were clasping the very statue of the goddess, and this man has the audacity to take them away forcibly; and they both really should be free women.

DAEMONES: Who is it, who so defies the gods?

TRACHALIO: A cheat, a rogue, a murderer, a law-breaker without sense of shame or honor, a perjured scoundrel—in short, to describe him in one word, a procurer.

DAEMONES: A man like that deserves the severest punishment.

TRACHALIO: Yes, and he choked the priestess too.

DAEMONES: Well, by Jove, he'll pay for it. (Calls his slaves out of cottage) Come out there, Turbalio, Sparax! Where are you?

TRACHALIO: Now go in and help them.

DAEMONES: Don't let me have to call you again. (Enter huge slaves from cottage.) Follow me.

TRACHALIO: Have them smash his eyes in as the cooks do cuttlefish.

DAEMONES: Drag him out by the legs like a butchered hog. (Exeunt DAEMONES and slaves into temple.)

TRACHALIO: I hear a racket; they're landing with their fists. I hope they knock the scoundrel's teeth out. But here are the women running out, scared to death.

/Act Three: Scene 3/

(Enter PALAESTRA and AMPELISCA, in great fear, from temple.)

PALAESTRA: Now we are utterly lost; there is no help for us. All hope of safety has disappeared, and in our fright we know not where to turn. What outrage we have suffered from this vile master of ours, who has shamefully maltreated the priestess and dragged us from the very statue of the goddess. We can endure no more; death is the only resort from such misery.

TRACHALIO: This is sad language; I must try to console them. Palaestra!

PALAESTRA: Who calls? Who is it?

TRACHALIO: Ampelisca!

AMPELISCA: Who's that? Who's calling me?

TRACHALIO: Look and see.

PALAESTRA: O Trachalio, you are our only hope.

TRACHALIO: Keep calm and don't make a noise; just leave it to me.

PALAESTRA: If only we can escape his violence! I should lay violent hands upon myself rather than submit to that.

TRACHALIO: Don't be foolish.

PALAESTRA: There is no use in trying to comfort us with mere words. Unless you can give us real help, we're done for.

AMPELISCA: For my part, I'd rather die than submit to the dealer his anger. But my heart fails me when I think of death, and a chill fear creeps over my body at the very mention of it; I am only a woman. Ah, bitter, bitter day!

TRACHALIO: Keep up your courage.

PALAESTRA: Courage? where shall we find it?

TRACHALIO: There, there; don't be afraid; sit down by the altar.

AMPELISCA: How shall the altar help us more than the statue of Venus, from which he tore us violently?

TRACHALIO: Just the same, sit down. I'll protect you from here. This altar will be your walled camp, your fortifications; and I'll be your defender. With the help of Venus, I'll resist the cunning of your master.

(Both girls kneel at alter.)

PALAESTRA: Kind Venus, to thee we hearken; and on our knees, embracing this altar, we beseech thee with our tears, that thou vouchsafe to help us. Punish the wicked who have set at naught thy sanctuary, and suffer us in peace to remain at thy altar. We were stripped of all we had by the storm last night. Hold it not against us, if thus unkempt we approach thy holy shrine.

TRACHALIO: I think that is a fair request, Venus, and that you should grant it. Their fears have driven them to it. If you came yourself from a sea shell, as they say, you should not object to these beached blonds. But good! here comes that excellent old man, your patron and mine.

/Act Three: Scene 4/

(Enter DAEMONES, with slaves thrusting LABRAX from temple.)

DAEMONES: Come out of the temple, most sacrilegious of men. And you (addressing women), sit down by the alter. But where are they?

TRACHALIO: See! here.

DAEMONES: That's good; that's what I wanted. (To his slaves) Tell him to come nearer. (To LABRAX) Do you think you can thus defy the gods in our presence? (As LABRAX fails to move) Give him a punch.

LABRAX: You'll pay for what I'm suffering.

DAEMONES: He dares to threaten us!

LABRAX: You are robbing me of my rights, and taking my slaves against my will.

TRACHALIO: Choose as arbi rator any respectable man from the senate of Cyrene, and let him decide whether they should belong to you, or whether they ought not rather to be free women, and you oughtn't to be clapped into jail, to spend the rest of your life there, until you have worn the pavement through.

LABRAX: I don't propose to talk with a gallows-bird; I'm talking to you, sir.

DAEMONES: Talk first with the man who knows you.

LABRAX: My business is with you.

TRACHALIO: It will have to be with me. You say these are your slaves.

LABRAX: They are.

TRACHALIO: Well then, just touch either one of them with the tip of your little finger.

LABRAX: What then?

TRACHALIO: Then I'll at once make a punching bag of you, you perjured scoundrel.

LABRAX (to DAEMONES): Can't I take my own girls away from the altar of Venus?

DAEMONES: You may not; that's the law here.

LABRAX: What have I to do with your laws? I'll take them both away at once. But, I say, old man, if you're in love with them, you may have them, for spot cash; or if they've found favor with Venus, she may have them, if she will pay the price.

DAEMONES: The gods pay money to you? Now understand me clearly; just start, even in joke, to offer them violence, and I'll send you away with such a dressing-down that you won't know yourself. And if you (to slaves), when I give you the signal, don't gouge his eyes out, I'll wrap the whip around your legs, as tightly as they wrap a bundle of sticks into a faggot.

LABRAX: This is violence.

TRACHALIO: And you reproach us with that, you sink of iniquity?

LABRAX: Do you dare, you double-dyed scoundrel, to speak uncivilly to me?

TRACHALIO: I'm a double-dyed scoundrel all right, and you are a highly moral party; but just the same oughtn't these women to be free?

LABRAX: Free?

TRACHALIO: Yes; and instead of your being master, they should be; for they come from the mother country, and one of them was born at Athens of free parents.

DAEMONES: What's that?

TRACHALIO: She (pointing to PALAESTRA) was born free and at Athens.

DAEMONES: Is she a compatriot of mine?

TRACHALIO: Aren't you from Cyrene?

DAEMONES: I was born and bred at Athens, and brought up there.

TRACHALIO: Then defend your fellow citizens, worthy sir.

DAEMONES: O my daughter, when I look upon this young girl, how I am reminded of what your loss makes me suffer! She who was taken from me when only three years old, if she now lives, would be like this girl, I know.

LABRAX: I paid their former owner for them, and it makes no difference to me whether they were born at Athens or Thebes, so long as they obey me.

TRACHALIO: Is that so, imprudence? Are you, like a cat, to be pouncing on young girls stolen from their parents, to ruin them in your disgraceful profession? I don't know about the birthplace of this other girl, but I do know that she is far above you, you vile scoundrel.

LABRAX: Apply your abuse to yourself.

TRACHALIO: Shall we prove by the trial of backs which of us is the cleaner? If your back isn't cut into as many ribbons as a man-of-war has nails, I'm the worst of liars. Then, after I've looked at your back, you look at mine; and if it isn't clean and whole, so that any flask-maker would say it was a perfect hide for his business, what reason is there why I shouldn't baste you until I'm tired of it? What are you looking at them for? I'll gouge your eyes out if you touch them.

LABRAX: And just because you forbid me, I'll take them both off with me directly.

DAEMONES: What are you going to do?

LABRAX (starting towards cottage): I'm going to fetch Vulcan; he's opposed to Venus.

TRACHALIO: Where's he going?

LABRAX: Hello there, any one here?

DAEMONES: By Jove, if you touch that door, I'll harvest a crop of hay on your face, with my fists as pitchforks.

SLAVES: We don't use fire here; we live on dried figs.

TRACHALIO: I'll give you fire, if you'll let me apply it to your head.

LABRAX: I'll get fire somewhere else.

DAEMONES: What will you do when you have found it?

LABRAX: I'll make a big blaze.

DAEMONES: With which to burn the meanness out of yourself?

LABRAX: No; I'll burn these two alive at the altar.

TRACHALIO: And, by gad, I'll throw you by the beard into the fire, and when you're half-done give you to the vultures for food.

DAEMONES (aside): When I come to think of it, this is the ape that in my dream tried to steal the swallows from their nest, against my will.

TRACHALIO: Do you know what I should like you to do, worthy sir? guard these girls until I fetch my master.

DAEMONES: Go and get him.

TRACHALIO: But don't let this fellow--

DAEMONES: It will be at his peril, if he touches them.

TRACHALIO: Be on your watch.

DAEMONES: I will see to that; be off.

TRACHALIO: And don't let this fellow get away, for we are engaged to deliver him to the hangman today, or forfeit a talent of silver.

DAEMONES: Be off now; I'll take care of him until you return.

TRACHALIO: I'll be back shortly. (Exit TRACHALIO towards shore.)

[Act Three: Scene 5]

DAEMONES: See here, brute; would you rather keep quiet with a beating or without one, if you could choose?

LABRAX: I don't care a fig for what you say, old man. I'm going to take them away from the altar, in spite of you, or Venus, or Jove himself.

DAEMONES: Just touch them.

LABRAX: Sure, I'll touch them.

DAEMONES: Very well; try it.

LABRAX: Tell these fellows to retreat a bit.

DAEMONES: On the contrary, they will advance.

LABRAX: I don't think so.

DAEMONES: If they advance, what will you do?

LABRAX: Oh, I'll--retreat. But see here, old chap, if I ever catch you in town, if I don't have sport with you before you get away, never call me a brute again.

DAEMONES: Threaten away, but meanwhile, if you so much as touch them, I'll give you the devil of a punishment.

LABRAX: How much will that be?

DAEMONES: Enough for even a brute.

LABRAX: A fig for your threats; watch me take them both in spite of you.

DAEMONES: Again I say, just try it.

LABRAX: I will, by Jove.

DAEMONES: Yes, you will; but do you know at what cost? (To one of the slaves) Turbalio, go into the house and get two clubs; run.

LABRAX: Clubs?

DAEMONES: Yes, and big ones. (To slave) Hurry now. (To LABRAX) I'm going to give you the reception you deserve.

LABRAX: And I unluckily left my helmet on the ship; it would come in handy now. May I at least speak to them?

DAEMONES: You may not. Ah, here comes the cudgel-bearer.

LABRAX: Which means a tingling for my ears.

LAEMONES: Here, Sparax, take the other club. You stand here, and you there, one on either side; so. Now listen to me. If he lays a finger on them, against their will, and you don't give him such a reception that he won't know where he's at, it will be the end of you both. If he addresses either one, you reply for them; and if he tries to get at them, wrap your cudgels about his legs.

LABRAX: Won't they even let me go away?

DAEMONES: I've said enough to you. (To slaves) And when that slave returns with his master, go into the house at once. I want you to show the greatest vigilance. (Exit into cottage.)

LABRAX: I say, this temple's changing hands; it formerly belonged to Venus, and now Hercules is in charge. The old man has set up two statues of Hercules and his club! Now in very truth, I don't know which way to turn; everything's against me, on land, as well as on sea. Palaestra!

SLAVE (gruffly): What do you want.

LABRAX: Get out now; I protest. That was not my Palaestra who answered. Ampelisca!

SLAVE: Look out for trouble.

LABRAX (aside): As well as they can, these cowardly fellows give me good advice. See here, you, will it cause any trouble if I go a bit nearer to them?

SLAVE: No--not to us.

LABRAX: To me?

SLAVE: Not if you take care.

LABRAX: Take care for what?

SLAVE: A sound beating.

LABRAX: But I entreat you to let me go closer to them.

SLAVE: Very well, if you wish.

LABRAX: Oh, that's good; I am much obliged to you. (As he starts forward, they threaten with clubs.) No, no, I won't go; stay where you are. Oh, how wretchedly everything turns out! But I'll get them yet, if I have to lay seige to them.

[Act Three: Scene 6]

(Enter PLESIDIPPUS with TRACHALIO, from the shore, stopping at extreme left.)

PLESIDIPPUS: And the brute tried to take my mistress away by force from the altar of Venus?

TRACHALIO: Exactly.

PLESIDIPPUS: Why didn't you kill him?

TRACHALIO: I had no sword.

PLESIDIPPUS: Why didn't you take a club or a rock?

TRACHALIO: Should I have stoned him to death like a mad dog?

LABRAX: The jig's up; here's Plesidippus. He'll mop up the earth with me.

PLESIDIPPUS: And were they still by the altar when you left?

TRACHALIO: They're there now.

PLESIDIPPUS: Who is guarding them?

TRACHALIO: An old man who lives next to the temple, and his slaves; I told him what to do.

PLESIDIPPUS (advancing towards area): Take me to the brute; where is he?

LABRAX: Good morning.

PLESIDIPPUS: I don't want any of your "good mornings." Make your choice quickly. Would you rather be taken away with a rope around your neck; or be dragged off by the heels? Decide while you can.

LABRAX: Neither.

PLESIDIPPUS: Run to the shore, Trachalio, and tell those men whom I brought to take this fellow to the hangman, that they're to meet me at the harbor. Then return and keep guard here. I'm going to take this rascal to court (Exit TRACHALIO, left.) Come along with you.

LABRAX: What have I done that's wrong?

PLESIDIPPUS: Do you ask me that? Didn't you accept part payment for me for this girl and then take her away?

LABRAX: I didn't take her away.

PLESIDIPPUS: Why do you deny it?

LABRAX: Because I only tried, but couldn't get her away, unfortunately. And besides, didn't I tell you I would be here at the shrine of Venus? Did I break my word? Am I not here?

PLESIDIPPUS: Tell that to the judge; we've had talking enough. (Throws rope over his head.) Come on here.

LABRAX: Help, dear Charmides; they're dragging me off with a rope.

CHARMIDES (coming out of temple): Who's calling?

LABRAX: Don't you see how they're taking me away?

CHARMIDES: Yes, and glad to see it too.

LABRAX: Won't you please help me?

CHARMIDES: Who's taking you?

LABRAX: The young man, Plesidippus.

CHARMIDES: Make the best of a bad business, and go to jail cheerfully. In this way you will attain what many desire.

LABRAX: What's that.

CHARMIDES: The goal you've always headed for.

LABRAX: Do please follow me.

CHARMIDES: Your advice is as bad as you are; they are taking you to jail and you ask me to follow you.

PLESIDIPPUS (to LABRAX): Are you still holding back?

LABRAX: I'm lost.

CHARMIDES: I hope you are.

PLESIDIPPUS (turning to the two women): And you, Palaestra dear, and Ampelisca, remain where you are until I return.

SLAVE: I suggest that they go to our house until you return.

PLESIDIPPUS: I like that; that's an excellent offer.

LABRAX: Oh, you thieves!

SLAVE: "Thieves"! is it? Jerk him along.

LABRAX: I beg of you, Palaestra!

PLESIDIPPUS: Come along, jail-bird.

LABRAX: My friend!

CHARMIDES: I'm no friend of yours; I repudiate your friendship.

LABRAX: Do you so spurn me?

CHARMIDES: I do; I've had one drink with you already.

LABRAX: A curse on you then.

CHARMIDES: On your own head, rather. (Exeunt PLESIDIPPUS and slaves with LABRAX.) I suppose men are changed into all sorts of animals, as the philosophers say. This procurer, for instance, will be turned into a stock dove; his neck will shortly be in the stocks; and the jail will be his dovecot. But just the same I'll go and act as his counsel, so that, if possible, he'll be the more quickly—sentenced.

[Act Four: Scene 1]

(Enter DAEMONES from cottage.)

DAEMONES: It's a pleasure to have done a good turn to these young women, and to have them as my wards, both young and pretty, too. But my wife, confound her, is always on the watch for fear I'll have some understanding with them. . . . But I wonder what in the world that slave of mine, Gripus, is doing. He left last night to fish in the sea. He would have been wiser to sleep at home; the rough weather, last night and this morning must have played the deuce with his fishing, and his nets, too. I can fry on my fingers all he'll catch, with a sea running like this. But there's my wife calling luncheon; I'll go and have my ears filled with her idle talk.

[Act Four: Scene 2]

(Enter GRIPUS from the left. From his shoulder he drags a net, in which is secured a traveling hamper. The hamper is tied about with a rope, one end of which goes, with the net, over his shoulder, while the other trails lengthily behind him. He sings.)

GRIPUS: To Neptune, patron of fishermen, who dwells in the salt domain of the finny tribe, all thanks for this, in that he has sent me back from his realms so well supplied, with so rich a booty, and my fishing boat safe. In spite of rough seas, in strange and marvellous way, he has prettily enriched me with a haul the like of which none other has ever seen. And not a pound weight of fish have I caught this day, except what is here in this net. By rising in the middle of the night, I preferred gain to peaceful sleep, tried in the face of storm to relieve my poor master and my own slave's lot. I spared not myself. A lazy man is a man of naught, and I despise the tribe. He who would do his tasks in good season, should be awake, nor wait till his master stir him up. He who prefers sleep, takes his rest, to be sure, but without gain, and he suffers for it.

Now I, who have always worked hard, have found the means to be idle, if I will. For this, whatever it is, I have found in the sea, and whatever it is, it's heavy. There's gold without doubt; and no one knows. The time has come to be free, Gripus. . . . I have a plan! I'll approach my master cunningly and shrewdly. I'll offer little by little small sums for my freedom. And when I am free, I'll have me an estate and house to match, my own property. I'll do merchandizing in great ships, and be the mightiest of the mighty. And then for my own pleasure I'll build me a ship, and like Stratonicus sail from port to port. When my fame is complete, I'll build a great city, and call it Gripus, a monument to my fame and fortunes. I shall then become king of the country. I have in mind to do mighty things. But first I'll hide this hamper. To think that I, this great king, must go without dainties for my breakfast, and be content with sour wine, and salt for relish. (Moves toward cottage.)

/Act Four: Scene 3/

"TRACHALIO, who has been watching for some time from the left, now advances.)

TRACHALIO: Wait there.

GRIPUS: What for?

TRACHALIO: While I coil up this rope you're dragging (He begins to coil it up.)

GRIPUS: Just let that go.

TRACHALIO: But I'm helping you; favors done good men don't go unrewarded.

GRIPUS: The weather was stormy yesterday, and I haven't a fish; so don't expect anything. Don't you see I'm bringing back only a wet net, with no haul?

TRACHALIO: It isn't fish I want; but only a little talk with you.

GRIPUS: You bore me to death. (Starts to go.)

TRACHALIO (grasping rope): You shall not go; hold on.

GRIPUS: You look out for trouble. What the devil are you holding me back for?

TRACHALIO: Listen.

GRIPUS: I won't.

TRACHALIO: By George, you will.

GRIPUS: Well, later.

TRACHALIO: No, now.

GRIPUS: What do you wish, then?

TRACHALIO: It will pay you to hear what I have to say.

GRIPUS: Then why don't you talk?

TRACHALIO: See if anyone's following us.

GRIPUS: Does that interest me at all?

TRACHALIO: Certainly it does. Could you give me a little good advice?

GRIPUS: Speak up; what is it?

TRACHALIO: Be quiet now--I'll tell you, if you'll pledge your word to keep faith with me.

GRIPUS: I will, whoever you are.

TRACHALIO (impressively): Listen.
I saw a man steal something.
I knew the man from whom he stole it.
I went to the thief and made him an offer, like this:
"I know the man from whom you have stolen;
Divide the loot with me, and I'll keep quiet."
But he wouldn't give me any answer.
How much do you think I should get out of him?
I hope you'll say "a half."

GRIPUS: On the contrary, more than half; and if he doesn't give it to you, I advise you to inform the original owner.

TRACHALIO: I'll follow your advice. Now pay attention, for this concerns you.

GRIPUS: Why so?

TRACHALIO: I've known for a long time the man to whom that hamper belongs.

GRIPUS: What do you mean?

TRACHALIO: And how it was lost.

GRIPUS: You do, do you? Well, I know how it was found, and I know the man who found it, and who now owns it. How does this fact concern you, any more than the other concerns me? I know whose it is now; you know whose it was before. No one shall ever get it from me; don't you hope to.

TRACHALIO: If the owner should turn up, wouldn't he get it?

GRIPUS: Don't fool yourself; there's no man alive that will ever own it except me, who took it in my catch.

TRACHALIO: Is that so?

GRIPUS: You'll have to admit, won't you, that the fish I catch are mine? I treat them as mine, and no one else ever claims them or any part of them. I sell them openly in the market as mine. The sea is surely common to all.

TRACHALIO: I admit that; but why then should this hamper not be common to me, as well as to you? It was found in the common sea.

GRIPUS: Of all the impudence! If what you say is true, it's the end of all fishermen. For as soon as they offered fish in the market, no one would buy. They would say they were caught in the common sea, and each demand his share.

TRACHALIO: Talk about impudence! Have you the nerve to compare a hamper with a fish? Do they seem the same thing to you?

GRIPUS: I'm not responsible for the catch; I drop in my net and hooks, and draw in whatever's caught. And all that I take in that way is most decidedly mine.

TRACHALIO: Quite the contrary, by Jove, if what you've caught is a hamper.

GRIPUS: You're some shyster, you cut-throat!

TRACHALIO: But have you ever seen a fisherman catch and bring a hamper into market? You can't follow all the trades at once; you can't be a maker of hampers, and a fisherman at the same time. You'll have either to prove to me that a hamper's a fish, or else give up your claim to what's not raised in the sea, and has no scales.

GRIPUS: What! Have you never seen a hamper-fish?

TRACHALIO: There's no such thing, wretch.

GRIPUS: Sure, there is. I'm a fisherman, and ought to know. But they're rare, and you don't often land them.

TRACHALIO: Get out, thief. Do you think you can fool me? What color is it?

GRIPUS: The smaller ones are of this color (points to hamper). The big ones are red; and then there are some that are black.

TRACHALIO: I know; and you'll be turning into one yourself, if you don't look out; first your hide will be red, and then black.

GRIPUS (aside): What a rascal it is!

TRACHALIO (aside): We're wasting time; the day's going. (To GRIPUS) See here, at whose arbitration do you want this settled?

GRIPUS: At the arbitration of the hamper.

TRACHALIO: So?

GRIPUS: Yes, so!

TRACHALIO: You're a fool.

GRIPUS: My compliments, Philosopher!

TRACHALIO: You'll not get away with this today, without either a trustee or an arbitrator, at whose decision the matter will be settled.

GRIPUS: You must be crazy.

TRACHALIO: I do need hellebore.

GRIPUS: I'm cracked, myself; but nevertheless I'll not let this go!

TRACHALIO: Say another word, and I'll beat your head in with my fists; I'll squeeze the juice out of you like a new sponge.

GRIPUS: Just touch me; I'll smash you to the ground like an octopus.* You want a fight?

TRACHALIO: Oh, what's the use? Why don't we divide up instead?

GRIPUS: The only thing you can get here is trouble. I'm going.

TRACHALIO (jerking him around by the rope): I'll put the ship about, so that you can't go. Heave to, now.

GRIPUS: If you man the prow, I'll take the tiller. Avast on the rope, lubber.

TRACHALIO: Avast yourself; let go the hamper, and I'll let go the rope.

GRIPUS: You'll not be a penny the richer from coming here.

TRACHALIO: Well, you can't satisfy me by refusals; either give me a share, or else agree to an arbitrator or trustee.

GRIPUS: Even though I caught it in the sea?

TRACHALIO: But I saw it from the shore.

GRIPUS: It was my boat and net and work.

TRACHALIO: But if the true owner should appear, would I, who saw the act, be any less a thief than you?

GRIPUS: Not at all.

TRACHALIO: Wait then, you crook; how do you prove that I share in the theft and yet not in the booty?

GRIPUS: I can't say, and I don't know about your city laws; but I do know that this is mine.

TRACHALIO: And just as emphatically I say it's mine.

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*Small octopuses are frequently caught in the Mediterranean. They are thrown on the ground and beaten long and lustily to make them tender—a table delicacy.

GRIPUS: Wait a minute; I've found a way for you not to share in the theft.

TRACHALIO: How?

GRIPUS: Let me go away; then you go away quietly. Don't you tell on me, and I'll not tell on you. You keep quiet, and I'll be mum.

TRACHALIO: Come, won't you make me an offer?

GRIPUS: I've made one: be off; drop that rope, and stop bothering me.

TRACHALIO: Wait until I make you an offer.

GRIPUS: Clear out instead.

TRACHALIO: Do you know anyone in these parts?

GRIPUS: I should know my neighbors.

TRACHALIO: Where do you live hereabouts?

GRIPUS: Off over there, by that further farm.

TRACHALIO: Are you willing that the man who lives here (pointing to the cottage) be arbitrator?

GRIPUS: Ease off on that rope a bit, while I step aside and consider.

TRACHALIO: All right.

GRIPUS (aside): By George, it's all safe now; this haul is mine forever. He offers me my master as judge and my own home as the court; and he will never award a penny of that away from me. I'll accept him. This fellow doesn't know what he's offering.

TRACHALIO: Well, what do you say?

GRIPUS: While I know I'm absolutely in the right, yet rather than fight, I'll give in.

TRACHALIO: I'm glad to hear it.

GRIPUS: Although you are offering me an unknown arbiter, if he's an honorable man, a stranger is as good as one who is known; but even one's friend, if not honest, is utterly unsatisfactory.

[Act Four: Scene 4]

(Enter DAEMONES, with PALAESTRA and AMPELISCA, from cottage.)

DAEMONES: Seriously now, although I wish you very well, I fear my wife will drive me out of the house on your account; she will say I brought rivals in under her eyes. You must take refuge again at the altar, or I must.

PALAESTRA and AMPELISCA: Alas! we are lost.

DAEMONES: I'll place you here in safety; don't fear. But (to the slaves) what are you following for? No one will harm them while I am here. Go home, both of you; you're no longer on guard.

GRIPUS: Good morning, master.

DAEMONES: Good morning, Gripus; how are things?

TRACHALIO (to DAEMONES): Is he your slave?

GRIPUS: Yes, and not ashamed to admit it.

TRACHALIO (to GRIPUS): I've nothing to do with you.

GRIPUS: Then please leave.

TRACHALIO: Tell me, worthy sir, is he your slave?

DAEMONES: He is.

TRACHALIO: Well, I'm very glad he is. For the second time, I give you good day.

DAEMONES: Good day to you. Wasn't it you who left here, a little while ago, to fetch your master?

TRACHALIO: Yes.

DAEMONES: What do you want now?

TRACHALIO: But is he (pointing to GRIPUS) really yours?

DAEMONES: He is.

TRACHALIO: Well, I'm very glad.

DAEMONES: What's the trouble?

TRACHALIO: He's a rascal.

DAEMONES: What's the rascal done to you?

TRACHALIO: I want you to crack his shins for him.

DAEMONES: What is it you two are quarreling about.

TRACHALIO: I'll tell you.

GRIPUS: Let me tell.

TRACHALIO: I'm doing this, I believe.

GRIPUS: If you had any shame, you'd get out of here.

DAEMONES (to GRIPUS): Pay attention, and keep quiet.

GRIPUS: Shall he speak first?

DAEMONES: Hear him. (To TRACHALIO) Speak on.

GRIPUS: Will you let an outsider speak first?

TRACHALIO: Can nothing shut him up? As I was about to say: this slave of yours has the hamper which belongs to the brute you drove away from the temple.

GRIPUS: I don't have it.

TRACHALIO: Do you deny what I see with my own eyes?

GRIPUS: But I wish you couldn't see. What difference does it make to you whether I have it or don't have it?

TRACHALIO: It makes a great deal of difference whether you have it rightly or wrongly.

GRIPUS: You may hang me, if I didn't catch it in the sea, with my own net; how is it then yours rather than mine?

TRACHALIO: He's only bluffing; it's just as I tell you.

GRIPUS: What's that?

TRACHALIO: Can't you shut him up, until his betters have spoken?

DAEMONES: See here, what do you want?

TRACHALIO: I don't ask for any share in the hamper, and haven't said it was mine. But there is in it a little casket, belonging to the woman I told you was freeborn.

DAEMONES: The one you said was a compatriot of mine?

TRACHALIO: Yes; and the trinkets which she had as a little child are in that casket inside the hamper. This is of no use to him (pointing to GRIPUS), but, if given to her, would help the poor girl identify her parents.

DAEMONES: I'll see that he gives it to her. (To GRIPUS) Be silent.

GRIPUS: By Jove, I'll not do it.

TRACHALIO: I ask for nothing but the casket and trinkets.

GRIPUS: What if they are gold?

TRACHALIO: That would not affect you. You will receive your equivalent, gold for gold.

GRIPUS: Let me see the gold first; then you may take the casket.

DAEMONES: Take care now; and keep quiet. (To TRACHALIO) Go on with what you were saying.

TRACHALIO: I entreat you to have pity on the poor girl, if the hamper does belong to the slave dealer, as I suspect; of course I don't speak from certainty.

GRIPUS: You see? he's setting a trap for us.

TRACHALIO: Let me continue. If it does belong to the brute, as I suggest, these two will be able to tell. Let him show it to them.

GRIPUS: Show it?

DAEMONES: That's not unfair, Gripus—to show them the hamper.

GRIPUS: On the contrary, it's most unfair.

DAEMONES: How?

DAEMONES: Step here, Gripus; your interests are at stake. And you, girl, keep back, and describe every article here; everything, remember. If you should make the slightest mistake, something you'd like later to correct, it will be in vain.

GRIPUS (emphatically): That's right.

TRACHALIO: Then it's nothing to do with you; for you're all wrong.

DAEMONES: Speak now, girl. Gripus, keep quiet, and pay attention.

PALAESTRA: There are tokens.

DAEMONES: Yes, here they are.

GRIPUS: Down and out in the firstround! (As DAEMONES begins to lift out tokens) Stop! don't show them to her.

DAEMONES: Describe them one after another.

PALAESTRA: First, there is a little sword of gold, with an inscription on it.

DAEMONES: What does the inscription say?

PALAESTRA: It gives my father's name. Next, there is a little double-headed battle-axe, also of gold, with my mother's name on it.

DAEMONES: Stop! what's the name of your father, on the sword?

PALAESTRA: Daemones.

DAEMONES (in a low voice): Good heavens! where are my hopes now?

GRIPUS: Rather, where are mine?

TRACHALIO: Go on; don't stop.

GRIPUS: On the contrary, go slow--or go to the deuce.

DAEMONES: What's the name of your mother here?

PALAESTRA: Daedalis.

DAEMONES: The gods wish me saved.

GRIPUS: And me, ruined.

DAEMONES: This must be my daughter, Gripus.

GRIPUS: She may be, for all of me. But (shaking his fist at TRACHALIO) curses on you for seeing me, and on myself, for not looking around a thousand times before drawing the net out of the water.

PALAESTRA: Then there's a little silver sickle, with two hands clasped about it; and then a crane--

GRIPUS: The devil take you and your cranes--I think you're a cormorant, yourself.

PALAESTRA: And a gold amulet, that my father gave me the day I was born.

DAEMONES: Without doubt it is she; I can wait no longer. (Holds out his arms.) Come to me, my daughter! I am Daemones, your own father; and your mother Daedalis is within the house.

PALAESTRA: O my father unexpected!

DAEMONES (embracing her): Find welcome in your father's arms.

TRACHALIO: It's a pleasure to see a daughter's piety so rewarded.

DAEMONES: Come, Trachalio, take this hamper, if you can, and carry it inside.

TRACHALIO (to GRIPUS): Here's a blow for you, Gripus, congratulations on your luck.

DAEMONES: Let us go, my dear, to your mother. She had more to do with you, and is acquainted with the tokens; and she will know the proofs better than I.

PALAESTRA: Let us all go in, as we have a common interest. Come, Ampelisca.

AMPELISCA: I am so pleased that fortune favors you at last.

(Exuent all but GRIPUS into cottage.)

GRIPUS: Am I not a block-head to have fished up this hamper, or, having caught it, to fail to hide it? A troubled sea was certain to bring a troublesome catch; and it was sure full of gold and silver. I might as well go in and hang myself--for a little while, at least, until I stop feeling so bad. (Exit GRIPUS into cottage.)

⁄Act Four: Scene 5⁄

(Enter DAEMONES from cottage, much pleased with himself.)

DAEMONES: By the gods, was ever man more fortunate? I, who had neither hopes nor expectations, have suddenly found a daughter. When the gods wish us well, in some way our piety is rewarded by the granting of our hopes. And she shall marry this young man of a good family, an Athenian gentleman, and, as it turns out, even a connection of ours. And I want his slave to summon him from town immediately. But I wonder where he is. I'll go to the door and see. Now look there--my wife with her arms still about her daughter's neck! There is almost too much of this affection; it's a bit boring. ⁄Scene 6⁄ (Calls into the house.) It's time to put a stop to the kissing now, and prepare for the sacrifices which I shall offer, as soon as I return, to the gods of this house for their aid to us; we have sacrificial lambs and pigs all ready. But why do you women keep Trachalio so long? (A moment later) Good; here he comes.

TRACHALIO (coming out of cottage): I'll find Plesidippus and bring him back with me, wherever he is.

DAEMONES: Tell him about my daughter; ask him to drop everything and come.

TRACHALIO: Sure.

DAEMONES: Tell him he's to marry her.

TRACHALIO: Sure.

DAEMONES: And that I know his father, and find him a connection of mine.

TRACHALIO: Sure.

DAEMONES: But hasten.

TRACHALIO: Sure.

DAEMONES: So that we may have dinner ready for him soon.

TRACHALIO: Sure.

DAEMONES: Are you so sure of everything?

TRACHALIO: Sure. But do you know what I want of you? To remember your promise, so that I may get my freedom today.

DAEMONES: Sure.

TRACHALIO: Persuade Plesidippus to free me.

DAEMONES: Sure.

TRACHALIO: And get your daughter to urge him; she'll easily have her way with him.

DAEMONES: Sure.

TRACHALIO: And have Ampelisca marry me, when I'm free.

DAEMONES: Sure.

TRACHALIO: And let me find you grateful.

DAEMONES: Sure.

TRACHALIO: Are you so sure of everything?

DAEMONES: Sure; I'm just returning in kind. But go quickly to the city, and be back again.

TRACHALIO: Sure; I'll be back immediately. You, meanwhile, attend to the rest.

DAEMONES: Sure. (Exit TRACHALIO to the town.) The curse of Hercules be on him and his sureness. He has split my ears with his continual "sure" to everything I said.

[Act Four: Scene 7]

(Enter GRIPUS from cottage.)

GRIPUS: How soon may I speak to you, Daemones?

DAEMONES: What's the matter, Gripus?

GRIPUS: About the hamper--a word to the wise! Keep what the gods have given you.

DAEMONES: Shall I claim what belongs to another?

GRIPUS: But I found it in the sea!

DAEMONES: All the better for the man who lost it; it doesn't make it any more yours on that account.

GRIPUS: This is why you're poor, Daemones: you're too good.

DAEMONES: O Gripus, Gripus, we find many pitfalls in this life, and traps to ensnare us; and the bait is so cunningly placed that while in our greed we reach for it, we are caught. When a man is very careful, and clever, he may enjoy for a long time that which is honestly his. But this appears to be plunder that will soon be plundered from you again, wherein you lose more than you get. Shall I conceal what you brought me here, when I know it belongs to another? Your master will never do that. The wise man will always find it best to have no part in another's wrong. I don't care for wealth gained by deception.

GRIPUS: I've often gone to the play and heard talk like that, with the audience applauding the words of wisdom. But when we went back home, no one acted on the advice he had heard.

DAEMONES: hold your tongue, and don't be troublesome; you may go inside. I'll not give it to you; don't deceive yourself.

GRIPUS: I hope to heaven everything in that hamper, whether gold or silver, turns to a es. (Exit.)

DAEMONES: That's the reason we have such dishonest slaves. If he had applied to one of his fellows, he would have implicated both himself and the other in theft. While he would think to gull some one else, he would himself be gulled; one act would bring on the other. But I will go in and sacrifice, and then order dinner. (Exit into cottage.)

[Act Four: Scene 8]

(Enter PLESIDIPPUS and TRACHALIO from right.)

PLESIDIPPUS: Tell me that again, my dear Trachalio, my freedman, nay rather my patron, my father. Has Palaestra really found her parents?

TRACHALIO: She has.

PLESIDIPPUS: And is an Athenian?

TRACHALIO: I understand so.

PLESIDIPPUS: And will marry me?

TRACHALIO: I suspect as much.

PLESIDIPPUS: Do you think he will betroth her today?

TRACHALIO: I reckon.

PLESIDIPPUS: Shall I congratulate her father on finding her?

TRACHALIO: I reckon.

PLESIDIPPUS: I reckon.

PLESIDIPPUS: What is it then you reckon.

TRACHALIO: I reckon on what you ask.

PLESIDIPPUS: Do you reckon up the amount then?

TRACHALIO: Oh, I reckon.

PLESIDIPPUS: But I am here in person; so will you not close your reckoning?

TRACHALIO: I reckon.

PLESIDIPPUS: Would you say the same, if I ran?

TRACHALIO: I reckon.

PLESIDIPPUS: If I walked slowly, like this?

TRACHALIO: I reckon.

PLESIDIPPUS: Shall I salute her when I see her?

TRACHALIO: I reckon.

PLESIDIPPUS: And her father?

TRACHALIO: I reckon.

PLESIDIPPUS: And her mother, too?

TRACHALIO: I reckon. What next?

PLESIDIPPUS: Well then, shall I embrace her father when I see him?

TRACHALIO: I reckon not.

PLESIDIPPUS: Her mother?

TRACHALIO: I reckon not.

PLESIDIPPUS: But the girl herself?

TRACHALIO: I reckon not.

PLESIDIPPUS: The devil! he has stopped the review; just when I want him to go on, he puts an end to his reckonings.

TRACHALIO (laughing): What a fool you are! Come on.

PLESIDIPPUS: My dear patron, take me where you will. (Exuent into cottage.)

[Act Five: Scene 1]

(Enter GRIPUS, carrying a spit; he talks back into cottage.)

GRIPUS: You'll not see Gripus alive by evening, unless you return me the hamper.

LABRAX: The devil! Every time I hear the word "hamper", it's like driving a stake through my heart.

GRIPUS: That scoundrel is free, while I, who fished the hamper out of the sea with my net, get nothing.

LABRAX: That puts a flea in my ear, by Jove.

GRIPUS: I'll put up a sign, I will, with letters a yard high telling anyone who has lost a hamper full of gold and silver to see Gripus. You'll not get away with that as you think.

LABRAX: This fellow apparently knows who has my hamper. I'll speak to him (Approaching GRIPUS) Help me, ye gods.

GRIPUS: What are you calling for now? I want to clean this, outside. (To himself) Jove! There's no iron left; it's all rust. The more I rub, the thinner and rustier it gets; it's bewitched, and dissolves in my hand.

LABRAX: Good day, young man.

GRIPUS: Lord bless you, you of the bald forehead.

LABRAX: How do you find yourself?

GRIPUS: Busy cleaning this spit.

LABRAX: How are you, I mean?

GRIPUS: Are you a doctor?

LABRAX: No, but I'm what comes from having one.*

GRIPUS: A beggar?

LABRAX: That strikes the nail on the head.

GRIPUS: Well, you look the part. What's happened to you?

LABRAX: Shipwrecked last night, and lost all I had.

GRIPUS: What did you lose?

LABRAX: A hamper full of gold and silver.

GRIPUS (jumping up in great excitement): Do you remember what was in the lost hamper?

LABRAX: What's the difference, now that it's lost?

GRIPUS: And yet--

LABRAX: Excuse me; let's talk of something else.

GRIPUS: Perhaps I know who found it. How can it be identified?

LABRAX: There were eight hundred gold pieces in it, in a purse, and a hundred Philippic pieces, in addition, in a leather bag.

GRIPUS (aside): Here's plunder for you; there will be a large reward. I'm a favorite of the gods, and will just annex this plunder. It's his hamper, all right. (To LABRAX) Go on with the rest.

*The joke in the original is quite different--a word play on medicus and mendicus (beggar).

LABRAX: Then you'll find a full-weight talent of silver, in a money-bag, and besides that, a drinking-bowl, a tankard, a pitcher, a jug, and a ladle.

GRIPUS: My! but you had a rich pile!

LABRAX: That's a miserable and cursed word, to say I "had".

GRIPUS: What would you care to give to the man who discovered this and showed it to you? Tell me quickly.

LABRAX: Three hundred drachmas.

GRIPUS: Stuff and nonsense!

LABRAX: Four hundred then.

GRIPUS: A dirty bagatelle!

LABRAX: Five hundred.

GRIPUS: Nuts!

LABRAX: Six hundred.

GRIPUS: That's weevil talk.

LABRAX: I'll give you eight hundred.

GRIPUS: Your mouth's hot, and you're trying to cool it off.

LABRAX: Make it a thousand, then.

GRIPUS: You're dreaming.

LABRAX: I'll not add another penny.

GRIPUS: Good-bye, then.

LABRAX: Hold on; if I go away from here, I'll be gone. Do you want eleven hundred?

GRIPUS: You're asleep.

LABRAX: Tell me how much you do want.

GRIPUS: A talent of silver; and you needn't add to that unless you wish to—but nothing less. Say yes or no.

LABRAX: Well, as I see it's necessary, I'll give the talent.

GRIPUS (going to altar): Come here; I want Venus to hear your oath.

LABRAX: Anything you wish; give me your orders.

GRIPUS: Touch the altar.

LABRAX: I'm touching it.

GRIPUS: Swear before Venus, here.

LABRAX: Swear what?

GRIPUS: What I tell you.

LABRAX: Dictate any oaths you want; but, as I am never at a loss for them, I don't need help.

GRIPUS: Now touch the altar.

LABRAX: I'm touching it.

GRIPUS: Swear that you will give me the money, as soon as you get your hamper.

LABRAX: Very well.

GRIPUS: Repeat after me: Venus of Cyrene, I call thee to witness,

LABRAX: Venus of Cyrene, I call thee to witness,

GRIPUS: If I find the hamper full of gold and silver, which I lost in the sea,

LABRAX: If I find the hamper full of gold and silver, which I lost in the sea,

GRIPUS: then I to this Gripus--(When you say that, touch me.)

LABRAX: then I to this Gripus--(I say this that thou mayest hear, O Venus.)

GRIPUS: will at once give to him an Attic talent.

LABRAX: will at once give to him an Attic talent.

GRIPUS: Pray also that if you cheat me, Venus shall curse you and your profession, root and branch. (Aside) And I pray that she does this anyway, exactly as you swear it.

LABRAX: If, O Venus, I fail in my oath in any respect, I pray that all brutes may suffer.

GRIPUS (aside): They will, even if you keep your oath. (To LABRAX) Wait here; I'll bring the old man out. Then you ask at once for the hamper. (Exit into cottage.)

LABRAX: Even if he does return, he'll never get a penny out of me. It's for me to decide what I shall swear to. But soft, here he comes with the old man.

[Act Five: Scene 3]

(Enter GRIPUS with DAEMONES, GRIPUS carrying the hamper.)

GRIPUS: This way.

DAEMONES: Where's the brute?

GRIPUS (to LABRAX): Here's your man; he has the hamper.

DAEMONES (to LABRAX): I acknowledge that I have; if it is yours, you may have it. You will find the contents untouched. Take it, if it is yours.

LABRAX: Immortal gods, it's mine. (Kissing and embracing it) Welcome back, my hamper.

DAEMONES: It's yours then?

LABRAX: Even if it were Jove's, it's mine just the same.

DAEMONES: Everything is there safe, with the exception of the little casket containing tokens by which I have discovered my daughter.

LABRAX: Your daughter?

DAEMONES: The girl whom you knew as Palaestra has proved to be my daughter.

DAEMONES: I can't readily believe that.

LABRAX: Well, by Jove, to make you believe it, don't give me a penny for her; she's yours, free.

DAEMONES: That's certainly very generous.

LABRAX: On the contrary, you are the generous one.

GRIPUS: I say, you've got your hamper now.

LABRAX: I have.

GRIPUS: Then hurry up.

LABRAX: Hurry up about what?

GRIPUS: To hand over the money.

LABRAX: I'll give you nothing, nor do I owe you anything.

GRIPUS: What does this mean? You don't owe me anything?

LABRAX: No, by Jove.

GRIPUS: Didn't you just swear to me?

LABRAX: Yes, and I'll swear again, if I please. Oaths were invented to save property, not to lose it.

GRIPUS: Come, hand that Attic talent over, oath-breaker.

DAEMONES: What's this talent you're demanding, Gripus?

GRIPUS: The one he swore he would give me.

LABRAX: I make an oath when I please; are you my father confessor?

DAEMONES (to GRIPUS): For what did he promise you the money?

GRIPUS: He swore to give me a full silver talent, if I returned his hamper.

LABRAX: Come, name me some patron with whom I may go to court, to prove that you made the bargain under false pretenses, and that I am not yet of legal age.

GRIPUS (pointing to DAEMONES): Take him.

LABRAX: I'd rather have some one else.

DAEMONES: Did you promise him this money?

LABRAX: I confess I did.

DAEMONES: What you promised my slave, you owe me. Don't think you can be using a procurer's honor with me; you can't do it.

GRIPUS (to LABRAX): Did you think you had found a man you could cheat? You'll have to pay this in full; then I'll give it to him for my freedom.

DAEMONES: Since this was saved for you by my kindness and assistance--

GRIPUS: By mine; don't say by yours.

DAEMONES (to GRIPUS): If you're wise, you'll keep quiet--(to LABRAX) You will do well to repay my kindness by kindness on your part.

LABRAX: You recognize my rights then by your request?

DAEMONES: It would be strange if I should risk trying to take your own rights from you.

GRIPUS (aside, as LABRAX hesitates): It's all safe; the brute is wavering; freedom is at hand.

DAEMONES: He found the hamper, and he is my property. I've saved this for you, with all the money in it.

LABRAX (after further hesitation): I'm obliged to you, and as to the talent I swore to give him, you may have it.

GRIPUS: Here, give that to me, please.

DAEMONES: Will you keep quiet?

GRIPUS (to DAEMONES): While pretending to look after my interests, you're looking after your own. You'll not beat me out of this, by Jove, if I did lose the other.

DAEMONES: You'll get a thrashing, if you say another word.

GRIPUS: Beat me to death, but you'll never shut me up except with a talent.

LABRAX (to GRIPUS): Keep quiet; he's doing this in your interest.

DAEMONES: Step over this way, Labrax.

LABRAX: Very well.

GRIPUS: No, do it openly; I don't like this secret diplomacy.

DAEMONES: Shall I make you a first-rate offer?

LABRAX: By all means.

DAEMONES: I'll divide that talent with you.

LABRAX: That's very kind.

DAEMONES: Take one half of the talent yourself for the freedom of that other girl, and give the other half to me.

LABRAX: By all means.

DAEMONES: With this half, I'll free Gripus, through whom you found your hamper, and I my daughter.

LABRAX: That's all right, and I'm very much obliged.

(They now turn toward GRIPUS)

GRIPUS: How soon will the money be paid me?

DAEMONES: It's all paid, Gripus; I have it.

GRIPUS: Yes, by Jove, but I prefer to have it myself.

DAEMONES: There's nothing here for you; don't expect it. I want you to acquit him of his oath.

GRIPUS: Curse the luck; I'm damned if I don't hang myself. You'll never cheat me again after today.

DAEMONES: Labrax, dine with me.

LABRQX: Very well; I should be pleased.

DAEMONES: Follow me in. (To the audience) I should invite you in the audience also, except that we're going to have nothing worth eating, and if I didn't think all had dinner invitations anyway. But if you are willing to applaud the play heartily, come and make a night of it with me--sixteen years from now. (To LABRAX and GRIPUS) You two will dine here.

LABRAX and GRIPUS: Very well.

DAEMONES: Now, your applause.

Reading Questions:

Act I

1. Why does the action take place at a shrine to Venus instead of to some other God?
2. How does Arcturus' prologue tell us about the play to come? He speaks early in his speech of both good and evil men; what are his standards?
3. Why are there no "exposition" scenes?
4. Why do you think Sceparnio can talk so freely?
5. Where has Plesidippus gone?
6. After Plesidippus and his friends have left, Sceparnio seems to become more compassionate toward the shipwrecked. Why?
7. How is Palaestra in her soliloquy made to appear a "good" girl?
8. How would you describe Ptolemocratia? How does her language differentiate her from the others we have met? How would you characterize her language?

Act II

9. What function do the fishermen fulfill?
10. What does Ampelisca mean by her "time of happiness"?
11. What more does Trachalio tell us about Labrax?
12. Does Trachalio exhibit any other signs of a prophet than the one given in this scene?
13. Does Ampelisca like Sceparnio's kind of familiarity? Why or why not?
14. Why is it necessary for Sceparnio to be in the temple? cf. scene 7
15. Is it natural for Labrax and Charmides to be quarreling? Why? What does it show of their characters?

16. What are we shown of Charmides' (whose name means "son of joy") character when he won't exchange a cloak for his clothes to be dried out?

Act III

17. How does Daemones' dream foretell what is to happen? Does he obey his dream?

18. Labrax accuses others of using violence against him; why is this funny? Why is it expected? How is Labrax like Malvolio, like Aguecheek, like Belch?

19. Is Labrax a coward? Give evidence to support your answer.

20. On whose side is the law? Why? Is the law dealing out poetic justice?

21. Why do the animals' names given to the characters fit them?

Act IV

22. How smart does Gripus think himself? How smart is he? How can you tell?

23. How smart is Trachalio? How do you know?

24. Why does Gripus suspect the girls of what he himself would do?

25. Why does Plautus tell about the casket three times?

26. How do their different social positions influence what Gripus and Daemones have to say about their belief in fortune tellers?

27. Why is the contrast between Gripus' falling hopes and Daemones' rising ones effective or ineffective?

28. Daemones says that too much affection is boring. Is this true generally? of him personally?

Act V

29. Does the way in which Daemones' honesty is rewarded make sense or is it just "moralizing"?

30. How is Labrax rewarded for false swearing?

31. Has Labrax really changed? What would have happened to him in a Shakespearean play?

Discussion or reading review questions I: Classical Mythology in The Rope:

Obviously a good many people in Rome worshipped the classical gods as "Gods" in Plautus' time (200 B.C.). And the Gods are taken seriously as objects of worship in The Rope. Labrax feigns a religious visit to the shrine of Venus; Plesidippus and Daemones have a sense of the holiness of Venus' shrine; and Ptolemocratia clearly takes her religious duties seriously. However, the Gods, in the play, are also at times closer to figures, symbols, or allegories. Thus, Trachalio, in Act II, scene 3, seems simply to personify the sea whenever he says "Neptune". And many of the other mythological references carry symbolic overtones, whether they refer to the Gods as allegories or as the guardians of sacred forces in life. You may wish to analyze the references to classical myth in The Rope: their meaning and function.

1. Arcturus: What does Arcturus represent? Do any myths surround the star which makes it role here appropriate?
2. Venus: Venus was the goddess of love or of any form of attraction: in her degraded form, that between brutes or between brutal human beings; in her higher form, that between husband and wife, between element and element, between man and man, or between man and thundering Jove.
    a. What kind of Venus does Labrax serve?
    b. What kind does Plesidippus serve? Should he serve Ceres (II, i)?
    c. What about Ptolemocratia (I, v)?
3. Silenus: Why is Labrax called Silenus (II, ii)? How is he like Silenus in appearance and function?
4. Neptune: (II, iii) What is Neptune's meaning in this scene?
5. Liberty: (II, vi) Who was the godess "Libertas"? What myths surround her? Did the ancients make her look like the Statue of Liberty?
6. Philomela and the swallows: (III, i) How is the Philomela story relevant to Palaestra? Remember that some versions of the story say that Philomela was made a swallow; some say a nightingale.
7. Vulcan (III, v): Why is Vulcan opposed to Venus? What does Vulcan stand for here?
8. Hercules (III, v): How are Daemones' servants with their clubs like Hercules in appearance? in function?

Discussion or reading review questions II: Religious Content in The Rope:

A. Using Arcturus' speech as a norm, describe what is good and reasonable, what foolish and laughable in the world which Plautus creates in The Rope. Arcturus sees the good life as consisting in (a) keeping faith with men; (b) showing reverence to the Gods; (c) keeping one's oaths; and (d) desiring good in one's "heart". He asserts, concerning Jove, that he prefers obedience to sacrifice and ultimately rewards good and punishes evil. Palaestra mentions another value prized by Plautus and the Romans; piety to parents. You may be interested in discovering all that the word "piety" meant to the Romans. Remember that Ptolemacratia, who is not satirized, praises pity; our English "pity" comes from the Latin "piety" (pietas) and carries some of the same connotations.

Analyze the extent to which the following characters:

1. Labrax	rogues
2. Charmides	
3. Gripus	slaves
4. Trachalio	
5. Sceparnio	
6. Palaestra	girls
7. Ampelisca	
8. Plesidippus - the young man	
9. Daemones - the old father	

a. Keep faith with men
b. Show reverence to the gods
c. Keep their oaths
d. Desire good in their hearts
e. Show reverence to parents and deserving superiors
f. Show pity.

Go through the play, scene by scene, to make certain that you have a complete analysis. Some characters such as Sceparnio and Trachalio may pose fairly complicated problems.

B. Arcturus says that "hereafter" Jove will grant to each man his proper reward. Does Jove grant to each character his proper "reward" within the play; or is "hereafter" outside the play? What is the justice of the play's conclusion?

Discussion or reading review questions III: The Rope and Twelfth Night

One of the first spectators of Twelfth Night, John Manningham (1602), wrote an account of it as "much like the Commedy of Errors or Menaechmi in Plautus." You may wish to read Plautus' Menaechmi or Shakespeare's early comedy, The Comedy of Errors, to see if Manningham's remark makes sense. Manningham might properly have said that the play was "like The Rope in Plautus." In any case, the ways in which the two plays are alike and yet different in significant ways may be worth consideration as another clue to their differing implications.

1. Each play opens with a tempest. To what extent are the tempests in each planned by God (or gods) to set things right in the world; to punish the wicked; to reward or aid the good or to transform the potentially good? To what extent is the tempest in each a gimmick for launching the plot by separating people who have been together and bringing together people who have been separate? To what extent does a "providence" seem to operate in each plot?

2. Each play opens with the storm's separation of two people who have been close to allow his pair to get together almost immediately whereas Shakespeare keeps his apart until the end of the play? To what extent are the periods of separation necessary to the different plots with which they go? Could Ampelisca be kept from Palaestra until the last scene without damage to The Rope? Sebastian's separation from Viola until the end is clearly necessary to the plot; to the "twin marriage" conclusion. Does Sebastian's return at the end of the play and after Viola has given him up for dead also comment on the problems of death and the afterlife posed by Olivia and Viola, Sir Toby and Feste? Do you find any parallel concern in The Rope? Why? Why not? Would a knowledge of Roman attitudes toward the afterlife help explain parts of The Rope in the way that a knowledge of Christian attitudes toward the same subject helps explain parts of Twelfth Night?

3. Contrast the significance of Palaestra's and Ampelisca's finding immediate protection from Ptolemocratia, priestess of Venus, and Viola's and Sebastian's finding immediate protection respectively from a Captain and a fighting man. To what extent does each play suggest that care for the afflicted is an obligation which everyone ought to and can fulfill; to what extent does each suggest that such care goes with special roles in society or special religious vows? How does this relate to the different cultures from which the plays emerge?

4. Sceparnio and Feste are both upstart servants and wits. Do they both speak the voice of reason and such piety as seems central in their plays or do they speak the voice of folly and irreverence to master and mistress? Which? Which ruler, Daemones or Olivia, is more in need of counsel both witty and wise? Why?

5. a. The middle scenes of *Twelfth Night* are a farcial device to abuse Malvolio whereas the middle scenes of *The Rope* are a similar device to abuse Labrax. What leads each character to "hang himself"? Which punishment is funnier; which more appropriate or deserved; which more wholly sanctioned by civil law? What does this reveal about the attitudes toward justice on which each play depends. Why do we enjoy seeing characters like Labrax and Malvolio given a tumble? Bear in mind that, in many ways, Labrax and Malvolio are opposite kinds of characters; Labrax is a libertine (is he?), and Malvolio, a Puritan (is he?). In what ways are they alike?

   b. Labrax, like Toby, is a comic drunk, but Toby's tumble (Act V) is apparently milder and certainly less extensively treated than are the comic punishments of Malvolio or Labrax. Any reasons? How are Labrax and Malvolio threats to a comic conclusion of their plays in a way that Toby isn't? Their relationships to the heroine and her marriage may be a clue. Are Toby and Labrax alike in sigificant ways aside from their love of drink?

   c. Does Charmides play a role more like Aguecheek's or more like Toby's? That is, is he more fool or knave, more exploited or exploiter, more conned or conman? Is Gripus the "Aguecheek" of the plot? In what way is he or isn't he? How is Gripus like Malvolio?

6. Compare the "love affairs" of Trachalio and Ampelisca and Plesidippus and Palaestra with the love affairs of Toby and Maria, Orsino and Viola, and Sebastian and Olivia. How are the motives and courses of these affairs different from one another; how different from affairs in modern light movies or musical comedies? What is the place of flirting, courtship, "practical considerations" in each; what the meaning and purpose of marriage in each?

7. Compare the "discoveries of identity" which allow both plays to end happily. What kinds of persons are involved? What coincidences make possible each family reunion? What evidences make each possible? What Roman virtue is rewarded in Palaestra's reunion with Daemones? Does any comparable excellence of character bring about the reunion of Viola and Sebastian, or what does bring it about?

Discussion Questions I:

1. Does Plautus set the stage differently from either Shakespeare or Shaw? How?

2. Do the scenes change? How could Greco-Roman theatres handle "change of scene"?

3. Who makes better puns? Shakespeare or Plautus? Do you think the translation of Plautus might account for your answer?

4. From the evidence of all the selections and plays you have read in this unit, discuss the importance of verbal comedy in dramatic comedies. Is it more important in reading than in seeing a play? Why?

5. Plautus has often been considered guilty of digression, repetition, and generally poor construction. Try to produce evidence of these traits in The Rope; then construct an argument definding the comic value of the literary flaws you have found.

6. Roman comic heroines frequently had no lines to speak at all; Palaestra is unusually prominent in The Rope. Does she have any personality? Why is she a sympathetic character, or why is she just a bone of contention?

7. Labrax is invited to dinner at the close of the play. Discuss the reasons behind this in comparison to the reasons Malvolio is excluded from the happy ending in Twelfth Night.

Discussion Questions II: The Rope and Comedy

/Cf. the questions under "Arms and the Man and Comedy," and "Twelfth Night and Comedy" (pp. 20-22 and p. 32)/

1. Apply, to The Rope, question 1 of "Comedy and Arms and The Man."

2. Palaestra is confronted with no opportunity to choose a "wrong guy" such as Olivia's Orsino or Raina's Sergius. Why are the alternatives to marriage to Plesidippus obviously "wrong"? Does Plautus' failure to give Palaestra the opportunity to choose a "wrong guy" suggest that he assumed that Roman and Greek women, in the happiest of circumstence, should have no choice between "right" and "wrong" husbands? Consider Ampelisca's relations with Sceparnio and Trachalio in coming to your conclusion.

3. What makes Palaestra right for Plesidippus and vice-versa (cf. IV, v)? Are the things which make them "right" for one another public or private "inner" affinities? Are they any different from those which make the marrying couples right for one another in Twelfth Night? Arms and the Man? What is the significance of the fact that Daemones, the father of the bride, and not Palaestra, the bride, announces that Plesidippus is the right man? He does this after he has hardly seen Plesidippus. Does this tell you something about Plautus' techniques or about Roman marriage?

4. Is there anything like a "puritanical" alternative to a proper marriage for Palaestra? Does this tell you anything about Rome or Plautus? What kinds of brutish alternatives are offered? What future would Labrax appear to offer? Is the future he offers anything like the future Belch, setting Aguecheek after Olivia, would offer her? Does the brutishness which confounds marriage satirized in The Rope, particularly in Labrax and Charmides, have any modern counterparts or is it a peculiarly "Roman"?

5. Labrax, as Palaestra's owner, has been her legal guardian and so acts "in the place of a parent." Is what makes him wish to determine Palaestra's future and keep her from her proper love anything like what moves Catherine Petkoff in her handling of Raina?

6. The low-life characters:

   a. Discuss the forms of barbarism which appear in The Rope, aside from those manifested by Labrax and Charmides. Contrast them with those that appear in Twelfth Night and Arms and the Man. Does Plautus seem to be offended by (i) drunkeness; (ii) filth; (iii) boorishness; (iv) dishonesty; (v) cynicism; (vi) naivete; (vii) fisticuffs? What forms of barbarism seem to appear blackest to him?

   b. Is there any "big-shot soldier" or braggard soldier in the play? Anything like the type? What does Plautus, in contrast to Shakespeare or Shaw, suggest about the functions of violence (and of law)?

   c. Trachalio pretty clearly acts as "servant-go-between." What, in Plautus' attitude toward servants and slaves, makes it radically different from both Shakespeare's and Shaw's? See Daemones last speech (IV, vii). Do not formulate your answer until you have considered all of the slaves in the play. Are any of the slaves wise and good; are they only clever? What about Shakespeare's "servants"?

7. Apply, to The Rope, question 7 from "Comedy and Arms and the Man."

8. Apply, to The Rope, question 8 from "Comedy and Arms and the Man." Does Plautus suggest that the marriage of Palaestra and Plesidippus carries any revolutionary promise or does it reestablish old "conservative" patterns of living on a just basis?

Composition Topics:

1. Compare Palaestra's soliloquy (I, iii) with Viola's conversation with the Captain (I, ii) and Catherine's reaction to the return of Captain Bluntschli (Act III). What traits do the women have in common? Which two are more alike? Compare the dramatic purposes of the three passages.

2. Explain the significance of the marriage in The Rope, taking into consideration the view of marriage expressed in Daemones' comments about his wife.

3. Write a composition treating one of the topics listed in "The Rope and Comedy." (pp. 67-68)

General Discussion Questions:

1. Discuss the place of music in comedy as a way to portray strong emotion, a way of getting across a moral without seeming didactic, and as a contribution to a festive atmosphere. How has Shaw tried to compensate for the absence of music in Arms and the Man? Is the fact that this play and Pygmalion have been turned into highly successful musical comedies relevant to the discussion? Is it an index to Shaw's failure, or to his success as a comedian?

2. In Arms and the Man, everyone seems normally human at the end of the play, but everyone sometimes seems absurd during it. Discuss the advantages and disadvantages of this method of characterization compared to those of the "flat" characterization used by Plautus and Shakespeare. How would you explain the development of "round" comic characters on the modern stage?

3. What forces lie behind the typical comic action? What is the course of a typical common action? Be sure to give answers that apply to all three plays.

General Composition Topics:

1. The cowardly braggart-soldier is a very ancient stock character who appears in at least one form in each of the three plays. Describe the type, the variations on it that appear in the three comedies, and any historical changes you can trace in the conception of the type.

2. Complete the chart begun below and write a well-supported explanation of why you filled it out as you did. If you leave a space blank, explain why. If you disagree with the names already filled in, change them and explain why.

Type	Arms and the Man	Twelfth Night	The Rope
hero:	Bluntschli		
foil:	Nicola		
heroine:		Viola	
foil:		Olivia	
sympathetic parent figure:			Daemones, Ptolemocratia
evil parent figure:			Labrax
braggart-soldier dupe:		Aguecheek	
go-between:	Raina's photograph		
normative character:			Arcturus

3. Construct a similar chart with incidents or situations instead of stock characters, and write a defense of it giving evidence from the plays to support your conclusions.

4. Compare and contrast the public significance of the marriages at the end of each play, and discuss in detail the difference between the various heroes' and heroines' love for one another.

5. a. Write a short scene from a short play in which a modern affected comic character whom you have created and a modern barbaric comic character whom you have also created exchange witticisms or insults with one another. Try to make your dialogue as comic as possible without making it just silly. Try also to write the dialogue so that affectation and barbarism "expose themselves." To reinforce your point, you can use dialect speech or other deviations from seems to you to be ordinary Nebraska speech. Before you begin writing, give your instructor a plot outline of the comedy into which you plan to fit the scene. To improve the scene, try acting it out before a mirror (with no one in the room). See where it falls flat and where it doesn't. Then try the scene on someone else.

   Alternative:

   b. Do the same thing with two character sketches instead of with dialogue.

PLAYS FOR ADDITIONAL READING:

NOTE: Many musical comedies are in the tradition of comic drama. A few of these are listed below:

Fields, Chodorov, Camden, and Green. Wonderful Town (New York: Random House, 1953).

Hart, Moss and George S. Kaufman. You Can't Take It With You (New York: Little and Ives Co., 1937).

Lerner, Alan Jay. Brigadoon (New York: Coward-McCann, 1947).

Rodgers, Richard and Oscar Hammerstein. Oklahoma! (New York: Random House, 1953).

Spewack, Samuel, Bella Spewack, and Cole Porter. Kiss Me Kate (New York: Alfred A. Knopf, 1953).

A CURRICULUM FOR ENGLISH

Student Packet

THE EPIC FORM
The Odyssey

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

OUTLINE

(Student Packet)

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THE EPIC FORM:
THE ODYSSEY

Grade 9

CORE TEXTS: Homer, The Odyssey

SUPPLEMENTARY TEXTS:

1. Material on The Wind in the Willows by Kenneth Grahame and on "The Owl" from Grimm's Fairy Tales included in the Student Packet.
2. Additional material to be read as assigned by the teacher.

I. Reading and Study Materials

A. Overview:

This unit is a unit studying another of the "kinds," or "genres"--the epic. It is closely related to the "Kinds--Attitude, Tone, Perspective"--just as was the previous unit on comedy. After a brief introduction to the character of the epic form, it will go on to study one of the great classical epics, Homer's Odyssey. The Odyssey has long been recognized as one of the great literary achievements of Western civilization. This student packet will provide much of the general background information;--the names of characters; the names of places; the stories from Greek mythology--that you will need to use in understanding The Odyssey. It will provide study guide questions, discussion questions, and charts to assist you in reading the text carefully; and, finally, it will take up a consideration of the mock-epic form, a genre which utilizes or parodies the epic form for humorous or satiric purposes. Since parodies take the most obvious features of a certain work or kind of literature and then exaggerate or distort those features for humorous effect, the mock-epic is extremely helpful in clarifying for us the epic conventions. Some excerpts from The Wind in the Willows and Grimm's "The Owl" will provide examples of the mock epic form.

B. Introduction to the Student

A prominent scientist has said, "We stand at the edge of mystery." He was speaking of the future; yet the same can be said when we begin the study of ancient literature. The mystery in this case might be: Who wrote The Odyssey? Was there a Trojan War? Were the characters--the human characters--real? What was life like in ancient Greece?

We are asked, or we ask, "How are we to be prepared to live in a world which scientists tell us will bear little or no resemblance to our own era?" In the decade ahead, we are told, the world is to change more drastically than it has in the fifty years since the turn of the century. In 1900, there were no means of rapid transportation, automobiles, diesel-powered trains, and ships, or jet planes; no instant communication by radio, television, and radar; no engineering triumphs like the assembly line, continuous mass production, and super highways. But in reading the ancient Greek epic poems, we need to ask ourselves, "How are we to be prepared to live in a world that bore little or no resemblance to our own era?" Surely we should read the epic in the light of Homer's world as well as our own. What was his world like? We discover something about the world of ancient Greece by reading the great epic poems, The Iliad and The Odyssey. The Cyclops, for instance, is a fictitious monster, but his type of dairy farming is real and historical, and his type of barbarism has not disappeared from the earth. We can learn a great deal about the early Greek customs, about practices of war and of government, about marriage, landholding, worship, farming, commerce, and above all the methods of seafaring. Much history of the life of the Aegean about the seventh century B.C. can be learned from the story which Eumaeus the swineherd tells of his life in The Odyssey.

Epic poets seem to make their songs to celebrate the past rather than the present, and so Homer probably wrote of events that occurred long before his lifetime. We don't know anything about Homer except that he is credited with writing The Iliad and The Odyssey. Some historians think he lived about the ninth century B.C.; that he was a court poet who lived on the Ionian Coast of Asia Minor. His epics deal with the Trojan War and later with the wanderings of one of the heroes of this war, Odysseus, as he tried to return from the war. Even the existence of the Trojan War is not entirely certain. Certainly, Troy as a city once existed, because there are the remains of no less than six cities one above the other. There was a great city there in 2000 B.C., the second of the series. The greatest of all was the sixth city, which we identify with the Troy of Greek legend. This was a large city with well-built stone walls, terraces, gates, and flanking towers.

Some of the best known names in the world are those of the characters in the epics, The Iliad and The Odyssey. Some of these you may be able to identify right now—Agamemnon, Priam, Achilles, Ajax, Odysseus, Hector, Paris, Penelope.

We shall read The Odyssey with the understanding that we'll be living in a world different from our own, a world that we are going to try to understand as we read about it, a world that has had an influence on our own twentieth century America since the seeds of Western civilization were, many of them, sown in Greece and not elsewhere. We shall read The Odyssey as an epic, one of the first of epics. Perhaps, we need to define what we mean by an epic. We will know a good deal better when we are done reading The Odyssey. But a traditional definition may help at the start. The traditional definition is: an epic is a long, serious poem, celebrating in serious language (heroic terms) the ideals underlying a society. Epic poetry commonly deals with bravery in battle, and resourcefulness in journey. It is usually strongly nationalistic; that is, it concerns itself with a hero of a particular nation, his courage, his keen thought, and his goodness. Most of all it bodies forth by history and example, in symbolic struggle and believable domestic scene, the best that a nation could hope for in man.

C. INFORMATION TO AID READING

The following material will help you to recall some of the stories and names which you need to know in reading The Odyssey. Refer to it whenever you need help in this area.

1. General information:

Author: Homer—lived about 850 B.C.—great Greek epic poet—tradition has it that he was blind and poor in his old age.

Homer wrote two great works:
The Iliad--story of the ten year siege of Troy.
The Odyssey--ten year travels of Odysseus on his return home from Troy.

Type of writing: The Odyssey is an epic poem. Epic poetry is narrative poetry (poetry that tells a story) dealing with the action of heroes and written in an elevated style.

Mythology: Mythology is the body of stories describing the gods of a people. The Odyssey is a source book for myth since its human history is surrounded by all kinds of stories of the Gods.

2. Mortals prominent in the Odyssey. It may help you to memorize the names and information in Sections 2, 3, 4, and 5 before opening Homer.

Achaeans--the name Homer uses to refer to the Greeks--he uses the name most frequently to refer to the horde of suitors seeking to marry Penelope.

Achilles--The bravest Greek warrior in the Trojan War--legend has it that his mother had made it impossible to kill him by dipping him in the river Styx--she held him by the heel while doing so, and in this one spot he could be wounded, and so it was that his death came about.

Aegisthus--became Clytemnestra's lover during Agamemnon's absence at the Trojan War--killed Agamemnon upon his return--was killed by Agamemnon's son, Orestes.

Agamemnon--leader of the Greek forces against Troy--he was killed by his wife's lover, Aegisthus, upon his return from the war--his wife was Clytemnestra.

Ajax--one of the bravest of the Greek warriors in the Trojan War--on his return from Troy, his ship was wrecked. He boasted that he was not afraid of the gods and would escape death anyway. Poseidon split the rock on which he had found safety, and he was drowned.

Alcinous--king of the Phaeacians and father of Nausicaa--gave assistance to Odysseus.

Argive--name Homer used to refer to the Greeks.

Menelaus--the king of Sparta to whom Nestor sent Telemachus for news of his father--Menelaus was the husband of Helen. He told Telemachus, that according to Proteus, Odysseus was alive on the island of Ogygia held prisoner by the sea nymph Calypso.

Nausicaa--the princess of the Phaeacians and daughter of King Alcinous--found Odysseus after he was shipwrecked.

Helen--better known as Helen of Troy--wife of Menelaus. She was seized by Paris after she was bestowed upon him for choosing Aphrodite the most beautiful in the contest of the goddesses. According to legend, her kidnapping caused the Trojan War; Paris was a prince of Troy.

Nestor--the king of Pylos whom Telemachus visited for information about his father--Nestor had been the oldest warrior on the Greek side in the seige of Troy; was renowned for his wisdom.

Odysseus--his name means "the wise"--known to be crafty, sly, and often ingenious--one of the heroes of the Greek army in the war against Troy--hero of The Odyssey.

Orestes--Agamemnon's son--killed Aegisthus who had killed his father.

Penelope--Odysseus' wife and Telemachus' mother. During Odysseus' long absence (19 years), she had refused to remarry any of the horde of suitors besetting the palace. She had put off the suitors by a delaying tactic: she told them she would choose one of them when she finished weaving a shroud but she wove by day and unraveled by night.

Phaeacians--the people whose king was Alcinous--lived on the island of Scheria --Odysseus was shipwrecked here and found by the princess Nausicaa after leaving the island of Ogygia and Calypso.

Telemachus--Odysseus' son--was a mere infant when Odysseus left for the Trojan War--the war lasted ten years and another nine had passed without his father's return.

3. Table Showing Genealogy of the Gods. (see following page)

4. Gods and related immortal creatures prominent in The Odyssey.

Aphrodite--Goddess of beauty and love; Helen's patron.

Artemis--the twin sister of Apollo--the goddess of the moon and of the hunt.

Athene--also known as Pallas Athene--sympathetic to Odysseus and his family--goddess of wisdom--helped Telemachus by disguising herself and giving advice--constant aid to Odysseus.

Boreas--the north wind.

Calypso--a nymph who lived on the island of Ogygia--Calypso kept Odysseus a virtual prisoner for 8 years--promised him eternal youth and everlasting life if he would marry her, but he refused. She released him when ordered to do so by Zeus.

Demeter--goddess of agriculture.

Eurus--southeast wind.

Hermes--messenger of the gods--known as the god of speed--better known under the name of Mercury.

Ino--a minor sea goddess who aided Odysseus when he was shipwrecked.

Kronos--father of Zeus--overthrown by Zeus--legend says Kronos devoured his children: was fed a stone instead of Zeus, so Zeus survived to dethrone him. Since Kronos means "time," the legend is meaningful.

Muse--there were nine Muses--goddesses of song--presided over different kinds of poetry and the arts and sciences--customary for ancient poets to call upon special Muses for inspiration at the beginning of work.

Notus--southwest wind.

Phoebus Apollo--god of the sun--also god of prophecy and medicine--When there is light nothing is hidden; so Apollo was all-knowing.

Polyphemus--one of the race of Cyclops, the giant sons of Poseidon--giants with one eye in the middle of their foreheads--Odysseus blinded Polyphemus and thus aroused the hatred of his father, Poseidon.

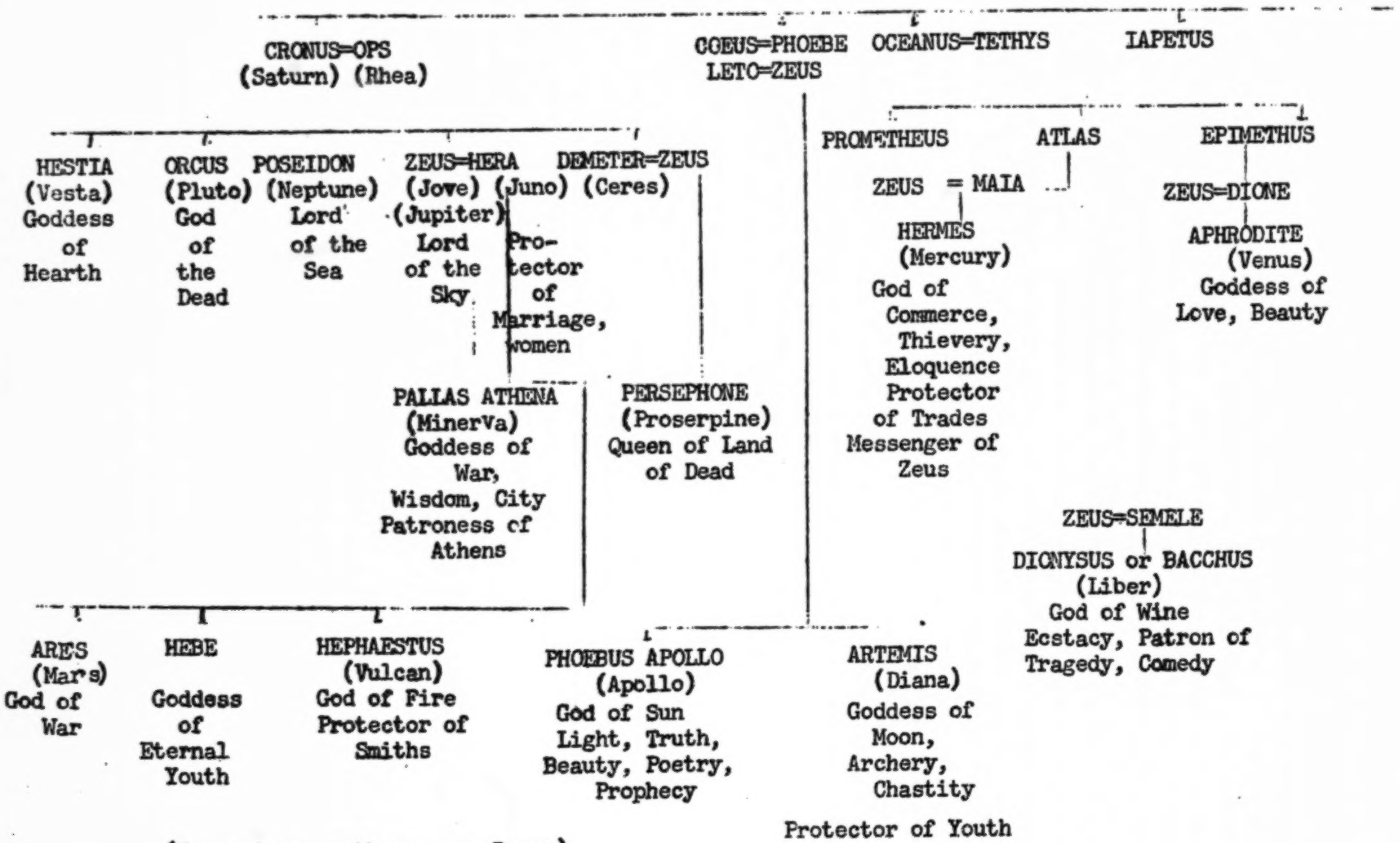
Poseidon--the brother of Zeus--god of the sea and of all the waters on earth--hated Odysseus because he had blinded Polyphemus--hindered Odysseus whenever possible.

Proteus--one of the minor sea gods--herds seals--knows all things--has power of assuming different shapes to escape being questioned--Menelaus wrestled with him successfully and learned that Odysseus was alive on the island of Ogygia.

GREEK GODS

(Based on Hesiod's Theogony)

URANUS (Heaven) = GAEA (Earth)


CRONUS=OPS
(Saturn) (Rhea)
COEUS=PHOEBE
LETO=ZEUS
OCEANUS=TETHYS
IAPETUS
HESTIA
(Vesta)
Goddess of Hearth
ORCUS
(Pluto)
God of the Dead
POSEIDON
(Neptune)
Lord of the Sea
ZEUS=HERA
(Jove) (Juno)
(Jupiter)
Lord of the Sky
Protector of Marriage, women
DEMETER=ZEUS
(Ceres)
PALLAS ATHENA
(MinerVa)
Goddess of War, Wisdom, City
Patroness of Athens
PERSEPHONE
(Proserpine)
Queen of Land of Dead
PROMETHEUS
ATLAS
EPIMETHUS
ZEUS = MAIA
HERMES
(Mercury)
God of Commerce, Thievery, Eloquence
Protector of Trades
Messenger of Zeus
ZEUS=DIONE
APHRODITE
(Venus)
Goddess of Love, Beauty
ZEUS=SEMELE
DIONYSUS or BACCHUS
(Liber)
God of Wine
Ecstacy, Patron of Tragedy, Comedy
ARES
(Mars)
God of War
HEBE
Goddess of Eternal Youth
HEPHAESTUS
(Vulcan)
God of Fire
Protector of Smiths
PHOEBUS APOLLO
(Apollo)
God of Sun
Light, Truth, Beauty, Poetry, Prophecy
ARTEMIS
(Diana)
Goddess of Moon, Archery, Chastity
Protector of Youth

(Names in parentheses are Roman)

Zephyrus--the west wind.
Zeus--the king of gods and men--known for his hurling of the thunder bolt--
sacred bird, the eagle.

5. Places in The Odyssey: Some actual historical places which Homer mentions:
Crete--Island kingdom in the Mediterranean.
Ithaca--The island kingdom of Odysseus.
Olympus--ancients believed gods lived about Mt. Olympus in Greece--Mt. Olympus was the highest mountain in Greece.
Pylos--kingdom of Nestor.
Sparta (Lacemaemon)--kingdom of Menelaus.
Tonedos--island behind which the Greeks hid while pretending to leave Troy at the time of the Trojan Horse.
Troy--site of the ten year war between the Greeks and the Trojans.

6. Composite Dictionary
Refer to this lexicon whenever you need help with Greek names or need to identify the referent of a name quickly.

1.	Vowels with a dash (¯)	Fāde; wē; mīte; hōme; mūte
2.	Vowels with a curve ( )	Ran; men; pin; not; hut
3.	Vowels with a dot (ˈ)	Pȧst; fȧst; lȧst; pȧth
4.	Vowels with two dots (")	Fäther; cälm; bälm; psälm
5.	The accent mark ( )	

ACHAIAN (ȧ-kā yān) Pertaining to Achaia, a general name for Greece.
ACHILLES (ă-kĭl lēz) A Greek officer, important in the capture of Troy.
AEOLIA (ē-ō li-ȧ) Region from which the Winds came.
AGAMEMNON (a-gă-mĕm´nŏn) Leader of the Greeks in the siege of Troy.
AGELAUS (ă-gē-lā ūs) One of the suitors.
ALCINOUS (ăl-sĭn´ ōus) King of Phaeacia, friend of Odysseus.
AMPHINOMUS (ăm-fĭn´ ō-mŭs) One of the suitors.
ANDROMACHE (ăn-drŏm ȧ-kē) Wife of Hector of Troy.
ANTICLEIA (ăn-tĭ-klī´ȧ) The mother of Odysseus.
AEOLUS (ē´ō-lŭs) God of the Winds.
ANTINOUS (ăn-tĭn´ōŭs) Another of the suitors.
APOLLO (ȧ-pŏl´ō) God of manly youth and beauty; of poetry and music.
ARETE (ă-rē´tē) Wife of King Alcinous.
ARGUS (är´gŭs) Odysseus' faithful dog.
ARTEMIS (är´te-mĭs) Goddess of the hunt and wild nature; Diana, queen of the moon and twin sister of Apollo.
ASOPUS (āsō´pūs) Mother of Antiope who was beloved of Zeus. Antiope bore Amphion and Zethus.
ATHENE (ă-thē´nē) The goddess who guided and guarded Odysseus.
ATREUS (ă trōōs) The father of Menelaus and Agamemnon.
AURORA (ŏ-rō´ra) Dawn; goddess of the morning.
AUTOLYCUS (ău-tol´ÿ-cŭs) The father of Odysseus' mother.
BAUCIS (bo´sĭs) Wife of Philemon, who entertained Zeus and Hermes traveling in disguise.
CALLIOPE (kă-lī´ō-pē) The muse that presides over eloquence and heroic poetry.
CALYPSO (că-lўp´sō) Sea nymph of the island by her name.

CHARYBDIS (kă-rĭb´dĭs) The huge and hideous creature which gulped and emitted water, forming a whirlpool dangerous to sailors.

CHIOS (kī´ŏs) Supposed to be Homer's birthplace.

CICONIANS (ci-kō´nī-ȧns) Inhabitants of Thrace, who were visited by Odysseus soon after leaving Troy.

CIRCE (cĕr´sē) The magic enchantress and sorceress who could change men into forms of swine or other animals.

CLYMENE (klĭm´ĕ-nē) Daughter of Oceanus, mother of Atlas and Prometheus.

CREON (crĕ´ōn) Tyrant of Thebes who replaced Oedipus.

CTESIPPUS (tē-sĭp´pŭs) One of the suitors.

CYCLOPES (cȳ´clō-pēz) One-eyed giants living on the shores of Sicily.

CYCLOPS (cȳ´clŏps) One of the Cyclopes.

DARDANUS (där´dā-nŭs) Ancient king of Troy who gives his name to his race.

DEIPHOBUS (dē-īf´ō-bŭs) Son of Priam and Hecuba.

DEMODOCUS (dē-mŏd´ō-cŭs) The bard or musician in Odysseus' palace.

DIONYSUS (dī-ō-nȳ sŭs) One of the suitors.

EIDOTHEA (eido´thea) daughter of Proteus who tells Mulius how to capture Proteus.

ELPENOR (ĕl-pē´nŏr) One of Odysseus' followers who died on Circe's island.

EUMAEUS (ū-mē´ŭs) Swineherd to Odysseus, faithful and loyal to his master.

EURYCLEIA (ū-rĭ-klī´ȧ) The old and faithful maidservant to Penelope.

EURIDICE (ū-rĭd i-sē) Nestor's wife.

EURYLOCHUS (ū-rĭl´ō-kus) Odysseus' close companion.

EURYMACHUS (ū-rĭm´ȧ-kus) One of the suitors.

HADES (ha´dēz) The lower regions, inhabited by spirits, which Odysseus visited.

HECTOR (hĕk tĕr) The son of Priam and the leader of the Trojan army.

HECUBA (hĕk´ū-bȧ) Wife of Priam; mother of Paris and Hector.

HELLAS (Hĕl´lȧs) Another name for Greece.

HEPHAESTUS (hē-fĕs´tŭs) The god of fire and the forge; same as Vulcan.

HERMES (hĕr´mēz) Messenger of the gods; acted as messenger for Athene to Zeus.

HYACINTHUS (hī-ȧ-sĭn´thŭs) A youth killed by Apollo.

IDA (ī´dȧ) Mountain in Crete and near Troy.

INO (ī´nō) Burial place of Horses.

IRUS (ī´rŭs) The haughty beggar in the palace with whom Odysseus fought.

JOVE (jōv) Same as Jupiter.

JUPITER (jo͞o´pĭ-tĕr) The father of the gods, same as Zeus.

LAERTES (lā-ĕr´tēz) Father of Odysseus, once King of Ithaca.

LAESTRYGONIA (lĕs-trĭ-gō´nī-a) The land of the cannibal giants which Odysseus visited.

LOTUS-EATERS A people who feast on narcotics.

MEDON (mē´dŏn) A faithful servant of Odysseus.

MELANTHIUS (mĕl-ăn´thĭ-ŭs) The goatherd of Odysseus, unfaithful and disloyal.

MELANTHO (mĕl-ăn´thō) One of Penelope's servants, also unfaithful and haughty.

MENELAUS (mĕn-ĕ-lā´ŭs) Agamemnon's brother, whose wife, Helen, had been stolen and carried to Troy.

MENTOR (mĕn´tōr) Faithful friend of Odysseus who fought with him in Troy.

MINERVA (mĭ-nŭr´vȧ) Same as Athene, goddess of wisdom.

NAIADS (nā´yădz) Water nymphs presiding over rivers, springs, wells, and fountains.

NARCISSUS (när-sĭs´ŭs) A beautiful youth for vain love of whom Echo died.

NAUSICAA (nȧ-sĭk´ā-ȧ) Daughter of Alcinous who received Odysseus after his shipwreck.

ODYSSEUS (ō-dĭs´sūs) (Rhymes with Zeus) Hero of the story, King of Ithaca.
OGYGIA (o-gy´gi-a) Island on which Calypso kept Odysseus a virtual prisoner.
ORION (ori´ōn) A mighty hunter for Artemis, a giant; after death a constellation.
PALLAS (păl´ ȧs) Name given to Athena.
PATROCLUS (pă-trō´clŭs) Warrior friend of Achilles.
PEISISTRATUS (pī-sĭs´tră-tŭs) Nestor's son and Odysseus' escort to Menelaus.
PELEUS (pē´lūs) Husband of Thetis; father of Achilles.
PENELOPE (pē-nĕl´ŏ-pē) Wife of Odysseus, Queen of Ithaca.
PHAEACIA (fē-ā´shĭ-ȧ) Land visited by Odysseus, of which Alcinous was King.
PHAETHON (fā´ethon) One of the horses of the dawn.
PHEMIUS (fē´mĭ-ŭs) The faithful minstrel in Odysseus' house.
PHILEMON (fĭ-lĕ´mŏn) Husband of Baucis, both of whom were turned into trees.
PHILOETIUS (fī-lē´ti-ŭs) The faithful herdsman who cared for the cattle of Odysseus.
PHOEBUS (fē´bŭs) Apollo, the sun god.
PLUTO (plōō´tō) The god of the lower world; also called Hades.
POLYBUS (pō´lybus) Father of Eurymachus, one of the suitors.
POLYPHEMUS (pŏl-ĭ-fē´mŭs) One of the Cyclopes, whose cave Odysseus visited.
POSEIDON (pō-sī´don) Powerful god of the seas whose wrath Odysseus had incurred.
PRIAM (prī´ăm) The last king of Troy.
PROSERPINE (prō-sŭr´pĭ-nē) Also Persephone; daughter of Ceres, carried off by Pluto to the lower world.
PYLOS (pȳ´lŏs) A neighboring city to Ithaca.
PYRAMUS (pir´ȧ-mŭs) Lover of Thisbe, killed himself thinking Thisbe killed by a lion.
CRONOS (cró´nos) An ancient god of the seed sowing.
SCAEAN (skā´ē-ăn) Gate which led from Troy to the plain.
SCAMANDER (skȧ´măn-dĕr) A river in Asia Minor.
SCYLLA (sil´lȧ) The monster, dwelling on the cliffs, who preyed upon passing sailors.
SIDONIANS (si-dō´nĭ-ȧns) Inhabitants of Sidonia, a city visited by Odysseus.
SIRENS (sī´rĕns) Sea nymphs who sang most beautifully and alluringly.
STYX (sty̆x) The river flowing in front of Hades.
TARTARUS (tär´tȧ-rŭs) The infernal regions far below Hades.
TEIRESIAS (tī-rē´sĭ-ȧs) A prophet of Thebes whom Odysseus visited in Hades.
TELEMACHUS (tē-lĕm´ȧ-kus) Son of Odysseus and Penelope.
THEBES (thēbz) Ancient ruined city of upper Egypt.
THEOCLYMENUS (thē-ō-cly̆´me-nŭs) The prophet who came to Odysseus' palace.
THISBE (thĭz´bē) Loved by Pyramus, killed herself seeing him slain to join him in death.
TRITOGENEIA (tritogenei a) Name for Athena.
TROJAN (trō´jan) An inhabitant of Troy.
ZEUS (zūs) Father of the Gods, greatest and mightiest.

D. The Style of Greek Writing: The Original and Translations.

Throughout the ages man has imitated Greek style in a number of areas especially those of art and architecture. We are perhaps most familiar with the simplicity to be found in the fluted columns which decorate many of our public buildings, but the same simplicity appears in Greek art:

> The art of the literature of Greece stands in singular contrast to these, isolated, apart. The thought of the Greeks has penetrated everywhere; their style, the way they write, has remained peculiar to them alone. In that one aspect they have had no copyists and no followers. The fact is hardly

> surprising. One must know a foreign language very well to have one's way of writing actually altered by it; one must, in truth, have entered into the genius of that language to such a degree as is hardly possible to a foreigner. And Greek is a very subtle language, full of delicately modifying words, capable of the finest distinctions of meaning.[1]

It is little wonder then that writers have not imitated Greek writing. Men have, however, for ages translated the Greek writings. The literal translations have been, in a sense, rewritings. This explains the variation in the translations of the Odyssey. Greek writing is simple, bare, transparent, lucid in a way that almost no other Western writing is. And the translator who translates it into English wrestles with the problem of preserving Homer's simplicity and grandeur without becoming common or grandiose. Since our translation is English and not Greek, it is difficult for us to state that the book we read is Greek in spirit. It is possible for us to appreciate the beauty of the translator's problem by looking at samples from several English translations.

2. Examples from several translations: Nausicaa to her ladies, Book VI.

a. Then to her maids: 'Why, why, ye coward train,
These fears, this flight? ye fear, and fly in vain.
Dread ye a foe? dismiss that idle dread,
'Tis death with hostile step these shores to tread:
Safe in the love of Heaven, an ocean flows
Around our realm, a barrier from the floes;
'Tis ours this son of sorrow to relieve,
Cheer the sad heart, nor let affliction grieve.
By Jove the stranger and the poor are sent;
And what to those we give, to Jove is lent.
Then food supply, and bathe his fainting limbs
Where waving shades obscure the mazy streams.'

(Alexander Pope, 1725-1726)

b. "Stay! Whither do ye flee,
My handmaids, when a man appears in sight?
Ye think, perhaps, he is some enemy.
Nay, there is no man living now, nor yet
Will live, to enter, bringing war, the land
Of the Phaeacians. Very dear are they to the
To the great gods. We dwell apart, afar
Within the unmeasured deep, amid its waves
The most remote of men; no other race
Hath commerce with us. This man comes to us
A wanderer and unhappy, and to him
Our care are due. The stranger and the poor
Are sent by Jove, and slight regards to them
Are grateful."

(William Cullen Bryant, 1872)

c. "My women, stay! Why do you run because you saw a man? You surely do not think him evil-minded. The man is not alive, and never will be born, who can come and offer harm to the Phaeacian land: for we are very dear to the immortals; and then we live aloof, far on the surging sea, no other tribe of men has dealings with us. But this poor man is here through having lost his way, and we should give him aid; for in the charge of Zeus all strangers and beggars stand, and a small gift is welcome."

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[1] Edith Hamilton, The Greek Way, p. 47.

(George Herbert Palmer, 1884)

d.

(W. H. D. Fouse, 1937)

e.

(E. V. Rieu, 1946)

f.

(Ennis Rees, 1960)

D. THREE CHARTS

Chart I Odysseus Faces Life

The following is a chart to be filled out as you read through The Odyssey. Its purpose is to assist you in understanding Odysseus' character by making and recording certain observations of his reactions in certain situations as he faces particular problems and encounters certain creatures. The chart is based upon ideas in the following passage referring to Odysseus: "Many were the towns [or places]/ He saw and many the men [or creatures] whose minds he knew,/ and many were the woes his stout heart suffered . . . ." You should, as indicated below, enter the name of the place, the name(s) of the person(s) or creature(s) encountered in that place, and the nature of the woe experienced there in the left-hand column of your chart. In the middle column, you should list the pertinent characteristics of the place: the person(s) or creature(s), and the woe and what both may symbolize if they seem symbolic. Then, finally, in the right-hand column, you should note briefly the characteristics of Odysseus that are revealed by his experience in this place, with the person(s) or creature(s), and through the woe that he experiences. Your teacher will assist you in beginning this chart, and you should add to it continuously as you read. You should probably make the chart in a notebook since your school may wish to use the packet for another year.

Situation	Characteristics	Characteristics of Odysseus Revealed
Place	Nature of Place	
Person of Creature	Nature of Person, etc.	Points Revealed Concerning Odysseus' Nature
Woe	Nature of Woe	

Chart II: Incidents Similar to That Involving Pholyphemus

In constructing the following chart, you are asked to do four things: (1) to identify, in the first column, each incident which resembles that in which Odysseus encounters Polyphemus; (2) to summarize briefly, in the second column, the similarities between the two incidents; (3) to note briefly, in the third column, the narrative difference between the two incidents; (4) to note in the last column, how you think the meaning of each incident is different from that involving Polyphemus.

Incidents Similar to that Involving Polyphemus	Similarities	Narrative Differences	Difference in Meaning (Your Opinion)

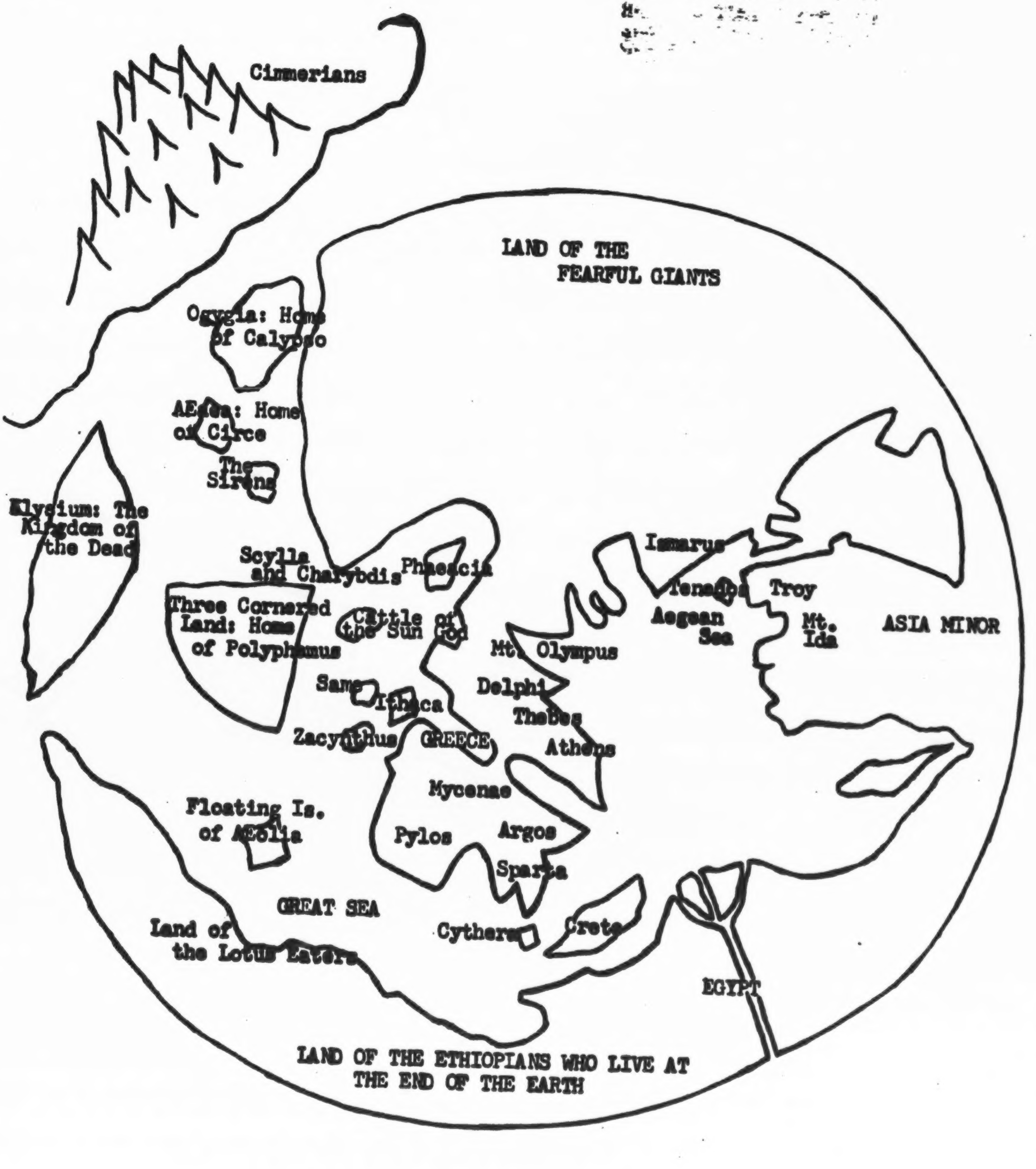
Chart III: Incidents Similar to That Involving Calypso

In constructing Chart III, do as you are doing with Chart II. The only difference here is that you will be ommparing incidents and their meanings to the Calypso incident rather than to the one involving Polyphemus. Again, be careful to add to this chart whenever you encounter an appropriate incident in the epic.

Incidents Similar to that Involving Calypso	Similarities	Narrative Differences	Differences in Meaning (Your Opinion)

F.

The [illegible]
[illegible]
[illegible]
[illegible]


Cimmerians
LAND OF THE FEARFUL GIANTS
Ogygia: Home of Calypso
AEaea: Home of Circe
The Sirens
Elysium: The Kingdom of the Dead
Scylla and Charybdis
Phaeacia
Three Cornered Land: Home of Polyphemus
Cattle of the Sun God
Ismarus
Tenedos
Troy
Aegean Sea
Mt. Ida
ASIA MINOR
Mt. Olympus
Same
Ithaca
Delphi
Thebes
Zacynthus
GREECE
Athens
Mycenae
Floating Is. of AEolia
Pylos
Argos
Sparta
GREAT SEA
Land of the Lotus Eaters
Cythera
Crete
EGYPT
LAND OF THE ETHIOPIANS WHO LIVE AT THE END OF THE EARTH

G. READING AIDS AND QUESTIONS--The Odyssey

Book I: "Athena and Telemachus"

The Character of Odysseus

1. Notice that Homer calls Odysseus "versatile." Watch for similar epithets and words that define versatility. Zeus describes Odysseus as being "In mental power beyond all other mortals." Note that Mentes calls him "that resourceful man." What are three or four of Odysseus' predominant heroic qualities?
2. Who is Odysseus' trusted guardian? What does this relationship tell about him? Why is Athena called "bright-eyed"?
3. Who is Odysseus' worst enemy? What does this relationship reveal concerning Odysseus? What has Odysseus done to Polyphemus? Describe the Cyclops. What qualities does Polyphemus possess?
4. In what ways is Polyphemus a "superman"? What does the term "superman" mean in The Odyssey?
5. Where is Odysseus during the time covered by Book I. Put a pin with a furl of paper bearing Odysseus' name in the enlarged map of Homer's conception of the world. What Is Odysseus' most immediate problem? What is the weakness within Odysseus which Calypso can play upon and which can destroy his "power"?
6. Odysseus represents the good man. In Homer's work how would the good man be defined? What is Odysseus' misfortune?
7. Homer doesn't use the word Greek. You should know the word Mycenaean which Homer does not use either, but which is used by archeologists and others today when they speak of the people and locale referred to by Homer as Achaean. Mycenaean and Achaean are synonymous, both terms referring to the civilization which existed in Greece, Crete, Asia Minor, and the regions nearby from 1500-1100 B. C. Trace this area on the map. Mycenae is shown on the map in your packet; it was Agamemnon's city. Find it on the map.

A Contrasting Story

1. Retell the story of Orestes. This story's situation has been a favorite and constant theme in literature since Homer's time. Dramatists from Aeschylus, Sophocles, and Euripides down to contemporary playwrights like Eugene O'Neill and Jean Giraudoux have based plays on this theme and characters. Notice the similarities and contrasts between the characters in The Odyssey and those surrounding Agamemnon:

Odysseus	Agamemnon
Penelope	Clytemnestra
Telemachus	Orestes
The wooers	Aegisthus

The Situation in Ithaca

1. Find and mark Ithaca on your map.
2. Who are the wooers? What do they appear to be up to according to what Telemachus tells Athena? (see p. 8) How does their lack of restraint make them appear like Calypso, their lack of courtesy like Polyphemus?
3. What signs of good breeding does Telemachus show in meeting Athena? His behavior is part of a pattern which makes up an important Greek ideal. Look for examples of similar kinds of behavior.

4. What does Antinous mean when he tells Telemachus: "May the son of Cronos never Make you king here in sea-circled Ithaca, though king / You were born to be!" Is Eurymachus agreeing with Antinous when he says: Who shall be king in this rocky island / Is a matter in the lap of the gods. . . ."?
5. How does Eurycleia represent the only security and order left to Telemachus? Is this intended to represent the situation in Ithaca as well as at the palace? Why isn't Telemachus' grandfather helping him and his mother during Odysseus' absence?
6. Although Telemachus recognizes that the stranger is Athena, why does he tell the inquiring suitors that she is the man whose disguise she takes?
7. A reader should learn to be a detective in discovering foreshadowing elements, puzzling out the hints these elements give, and appreciating their suspense value. Homer has used a number of such elements in Book I. Athena's first prophecy to Telemachus that Odysseus is not dead and will soon return is one. Find still others.
8. Why is Athena's prophecy so much needed by Telemachus? What is the prophecy?
9. What does Telemachus wish had happened to his father? Why? How does this wish give us one of our first clues to the Greeks' ideal hero?
10. Athena is angered by Telemachus' "do-nothingness," or his inability to act. What advice does she give him to move him to action? Does this suggest some maxim used today that would include the two parts of this advice?
11. What pun does the translator use in an alliteration of the two words woo and woe? Explain this pun.
12. How do you know that Athena's pep talk helped Telemachus? How does his attitude toward his mother change as a result of the change within himself?
13. Is Telemachus right in blaming Zeus for doling out men's separate lots? What has Zeus said at the Council of the Gods which does not quite agree with Telemachus' idea? Which of these philosophies of life do you think more popular today? How could you argue against both ideas or concepts?
14. In answer to Antious' angry curse that Zeus should never make Telemachus king in Ithaca, Telemachus replies: "This too / I should gladly accept if such be the will of Zeus." What did Crhist say that was quite similar to this?

Homer's Conception of Poetry

1. What are some of the principles involved in making epithets as Homer does? Consider the following phrases: "valiant McCarthy," "infamous Allan," "ridiculour Pepperfeld." In what ways are these like and unlike "bright-eyes Athena," "aegis-bearing Zeus," and "resourceful Odysseus"? Make at least two epithets for your own name.
2. Why do the suitors wish to hear Phemius' story in song? Why does Penelope beg him to sing something else? In what ways is Phemius like Homer himself?
3. "New songs are always praised / More highly than old." Is there any irony in this remark by Telemachus? Is Telemachus scolding his mother? Is Homer saying anything about his own problem as a poet?
4. We are going to look for formulas of the oral epic as we read. How does The Odyssey open? Why does the poet ask for help from the Muse, the supernatural force that inspires poetry? What type of poem would result from supernatural inspiration? How is the beginning of this epic like a prologue in a play? After the prologue, what occurs in the poem? What happens as a result of the Council of the Gods? What has Athena advised Telemachus to do? How do you write an algebraic formula? Now let us write a formula for the epic, using, of course, only those things we know about the epic by the end of this book.

On a sheet in your notebook, under the heading "An Epic Formula," enter all of the features, that is the formula, of the epic that you and the class have noted. Add other features to this formula as you discover them in the pattern of the rest of the poem.

Book II: "The Assembly in Ithaca"

The Character of Odysseus

1. To "The Versatile Odysseus" list that you started during the discussion of Book I, add the further epithets and descriptive phrases that you have discovered in reading the second book. What kind of king has Odysseus been? How does Mentor contrast the wooers with Odysseus?

The Situation in Ithaca

1. Why do the wooers step aside politely for the first time to let Telemachus pass at the assembly he calls?
2. What is the significance of Telemachus' calling the first assembly in twenty years? What is his purpose? At what time of day does the assembly meet? Is this characteristic of the Achaeans? Could you guess why this is characteristic?
3. In what way is a day's activity in the life of Penelope--her weaving by day and unraveling by night--parallel to the fortunes of the Ithacan state during the past thirty years? Penelope's action is symbolical, a symbol, an example of symbolism. Watch carefully for other such symbols or symbolic actions which seem important as we continue reading.
4. Here we learn several things about the Achaean marriage customs. Antinous, on behalf of the wooers, demands that Telemachus send his mother back to her father. Why does he demand this? Telemachus says that he cannot afford to send her back. Why is this? What does Telemachus mean when he says that he cannot drive away the woman who bore and raised him, since she would surely "cry out to the hateful Furies"? What other Achaean marriage customs are mentioned?
5. During the assembly, Telemachus threatens the suitors again in the form of a prophecy or forewarning. What does he forewarn?
6. By way of a sign, Zeus sends a pair of eagles. How does their action repeat the threat that Telemachus has just made? Can you think of similar signs asked for or given in the Bible? Why do people ask for such signs? Would you consider the vision of the eagles as "symbolic"? If so, why?

   What is Haelitherses' profession, with his "greatest knowledge of birds and ominous skill"? What is the root word in "ominous"? Do we use this root word today? Name some things that we consider bad luck. Good luck. Is this a religious belief? How did the Greeks regard omens?

   What had Halitherses said twenty years before when Odysseus had sailed for Troy? What is Eurymachus' reaction to this? What does this reaction tell you about Eurymachus and the other wooers? Do you think that you, as a reader, should take this prophecy seriously? How does Homer use this prophecy in developing suspense?
7. Mentor, whom Odysseus had left in charge when he sailed away to the Trojan War, calls the wooers proud and malicious, but whom does he blame for the disorder in Ithaca? Do we have similar problems? At class meetings? At home? In our city, state, and nation? In the world at large? Does a democracy suffer

more from the indifference of the good citizen than do other types of government?

8. Why hasn't Penelope told the suitors to leave, instead of playing along with them? What is Leiocritus' threat to Mentor? How does this help us to understand Penelope's problem?
9. How successful is Telemachus at the assembly? Why does Athena answer his prayers for help by coming disguised as Mentor?

   How would you take being told, like Telemachus is by Mentor-Athena, that "not many sons/ Are like their fathers. Most are worst, though a few / Are actually better"? How would you argue this point today?

   Why does Athena disguise herself as Telemachus as she gathers the crew and ship for the journey? Why does she usually come disguised as a mortal?
10. How do the suitors treat Telemachus after the assembly?
11. What is Eurycleia's reaction to the journey? Is it the same as Telemachus imagines that his mother's would be? (Does a teenager today have similar problems? List several things we have discussed in the first two books which seem to fit our lives as well as they did the life of the teenager Telemachus. How do they make a 3000-year-old epic seem modern?)

Book III: "Telemachus and Nestor"

1. Put a string on the pin that you have placed on the map at Ithaca, and run it to a pin placed at Pylos. Now trace Nestor's trip home from the Trojan War on the map in your student packet.
2. When Telemachus arrives at Pylos why is Nestor offering hecatombs to Poseidon? Contrast Odysseus' relation with Peseidon. Do these contrasting relationships have anything to do with the position of each now? Does Nestor's better position mean that he is wiser than Odysseus? Does it mean that he is more religious? In what ways are the two men alike?
3. What is a serious reason for Athena's sending Telemachus to Pylos, other than that of inquiring after his father? How does Prince Peisistratus fit into Athena's purpose?
4. Why does the disguised Athena insist that Telemachus do the talking when they arrive? Why does she tell him, when he does not want to do the talking, that his own mind and heaven will tell him what to say? How does this form the epic pattern and the nature of the hero?
5. What challenge does Nestor offer Telemachus by mentioning Orestes? Does Telemachus accept the challenge when he replies that he can only suffer because the gods haven't spun good fortune for his father and himself? How has Telemachus grown up by the end of Book III, or do you think that he hasn't? Defend your answer.
6. What is the significance of Agamemnon's leaving a bard to watch over Clytemnestra while he is gone to war? Relate your answer here to "Homer's conception of poetry" (Book I). Before she becomes unfaithful, what happens to the bard? At the Council of the Gods, we heard of Agamemnon's troubles. What new information do we learn from Nestor? Why is this important to the story of Odysseus?
7. Zeus and Athena are god and goddess of the "wayfaring stranger." What was Nestor's prayer to Athena? How does he help his prayer to achieve the desired results? From Nestor's behavior, can you think (infer) what was a most important ideal of Greek nobles and kings? What hospitality rating would you give Telemachus? The suitors? Orestes? Aegisthus? Penelope? Nestor?
8. Make a list of the things that we have learned about Greek sacrifices. Suggest one way in which these sacrifices are like Cain and Abel's sacrifice to God.

How do you know that the Greek gods were not considered all powerful? How does this concept differ from the idea of God held by the Jewish and Christian peoples?

Book IV: "Menelaus and Helen"

1. On the large map in your room, extend the string from Pylos to Lacedaemon. Then trace Menelaus' trip home from Troy on the map in your student packet.
2. Why does Nestor send Telemachus to see Menelaus? Why else might Menelaus be a good person to go to for advice by someone with troubles like Telemachus has? Do you think that Homer intends for us to take Sparta to be as ideal a state as Pylos? Why or why not?
3. In many ways The Odyssey is a sequel to The Iliad. What famous incident having to do with the fall of Troy do we first learn of here, rather than in The Iliad? From whose point of view is the event described? Whose side is Helen on at this time? Give reasons for your answer.
4. In Book IV, what further qualities display or illustrate Odysseus' versatility? Be sure to enter these qualities into your "Versatile Odysseus" list.
5. Helen drugs the wine "to make one forget all pain of body and mind." What does this action tell us about Helen? Are some people doing similar things to themselves today? Are we all Helens? Who do we turn to as a Helen? Is this a good or bad practice in your opinion? How is Helen's blaming of Aphrodite instead of herself for causing the Trojan War related to the drugged wine? Who is Helen's father? Her sister? How are Helen and Calypso alike? How does Homer intend us to react toward Helen?
6. There is still more foreshadowing in Book IV. Who causes Ajax' death? Does this make you worry more about Odysseus' fate? What character trait causes Ajax' death? Why isn't Odysseus likely to meet death for the same reason? What does the parable-metaphor of the twin fawns and lion foreshadow?
7. Proteus is one of the principle divinities of the sea, but he is not a god as Poseidon is. What does he personify? How are his changing shapes an explanation of the sea's nature to the Achaeans? What is the origin of the word "protean"? What, therefore, would you guess it to mean? Check your guess in the dictionary.
8. Where is Odysseus? How long have we readers known this? How did we first learn his whereabouts? How does Telemachus learn this?
9. Meanwhile, back in Ithaca, what sort of welcome are the suitors planning for Telemachus? Why does the comforting phantom (Athena) tell Penelope that Telemachus will return unharmed, because Athena is caring for him, but refuse to tell anything about her husband, Odysseus?

   How does Eurycleia treat mother and son alike? How does she again symbolize order? How is Penelope the universal mother? That is, in what ways does she resemble all mothers?

Book V: "Calypso and Odysseus"

1. How could one say that the Council of the Gods is like a prologue to the next action?
2. What temptations does Calypso represent?
3. How do the Greek gods, as Homer pictures them, differ from our conceptions of God? That is, in addition to the fact established in Question 8 on Book III,

the fact that we take our God to be all-powerful. In a sense, The Iliad and The Odyssey became, for the Greeks, their Bible and their text book for political philosophy. Could you explain how this might be so? Do the gods have a standard of morality to govern their own behavior? The behavior of the mortals?

4. Odysseus is not tempted by Calypso's beauty or her offer of luxury and agelessness. He does not fear the hardships ahead, because he has learned some things that Ajax didn't learn. What are these things?
5. Poseidon nearly drowns Odysseus. There is irony in the fact that the beautiful clothes given to Odysseus by Calypso nearly cause his death. Can you explain this irony? How does this have a deeper level of significance in reminding us of what almost happened to Odysseus when he was with Calypso? How does Odysseus manage to get ashore?

Book VI: "Nausicaa"

1. Plot Odysseus' course on your large classroom map and on the map in your own student packet.
2. The movie Ulysses (which filmed the story of Odysseus) started with the action of Book VI. Why would it start here? Why do you think that Homer shows Odysseus being only talked about constantly, but never really on the scene, until Book VI. What does Homer gain by presenting his hero in this manner?
3. In what ways is Nausicaa a common sort of teenage girl? In what ways is she not?
4. Is there anything different about the help that Athena now gives Odysseus? Why does this change take place? Odysseus gets a "heavenly" bath as well as an earthly, physical one. Is the change the same kind of change as Clark Kent's into Superman, or is it different?
5. We see another illustration of Odysseus' versatility in his greeting of and conversation with Nausicaa. Pretend that you are Nausicaa and an Adam comes up to you on the beach and addresses you as Odysseus does here. What would your reaction be? What does this tell you about Odysseus?

Book VII: "The Palace of Alcinous and Arete"

1. Conditions in Phaeacia contrast with those in Ithaca at the present time. Contrast Arete's position with Penelope's. Why do both Athena and Nausicaa advise Odysseus to appeal to Arete, rather than Alcinous, first? How is Phaeacia pictured as a Garden of Eden? How are the people ideal? How are Arete and Alcinous the ideal rulers? The country is at peace, has not bows and arrows, but what is its attitude toward the stranger? What does this reveal about the people of the country?
2. What further things do we learn here concerning Odysseus' versatility? How does Odysseus handle the situation when Nausicaa and Alcinous desire him to marry and remain there? Does he do what we would expect him to do in such a situation?
3. Alcinous declares that moderation is always best. Does he himself practice it? How does this quality of moderation fit the heroic ideal?
4. What is the symbolism of Odysseus' following in Athena's "divine footsteps"? Would you expect a hero to do this?

Book VIII: "Phaeacian Song and Games"

1. ". . . there's no greater glory in life / Than that which a man may win with his feet and hands," says Laodamas to Odysseus. What very important Greek ideal

does this suggest? How has Odysseus exemplified the Greek hero's goal of personal glory up until this time in the epic? Does he exemplify a slightly different type of personal glory at the games?

Where and when were the Olympic games established by the Greeks? What is an Olympiad? Why are Olympic games broadcast and telecast all over the world every four years? Do these games show that at least part of the Greek ideal remains today?

The Phaeacian games described in this book establish a pattern or convention which reappears in later epics. For what reason do you think that it was adopted as a convention, as in Virgil's Aeneid?

What effect does competing in the games have upon the sorrowful Odysseus? What is Homer suggesting about physical fitness and athletic skill? What do psychologists today say about the relationship between mental and physical health?

2. Hospitality is another important Achaean ideal, as we have seen. List or outline the various individual features of hospitality shown in the Phaeacians' treatment of Odysseus.
3. What picture do we get of the gods from the song of Demodocus? Why do the Phaeacians and Odysseus enjoy this song so much? Why are they not embarrassed by it? Add what you have here to your notes on Homer's concepts of the poet.

BOOK IX: "The Cicones, the Lotus-Eaters, the Cyclops"

1. Continue plotting Odysseus' travels on the classroom map and on the map in your student packet.
2. Fill in Charts I, II, and III as Odysseus tells of his experiences. You will find these charts immediately preceding the map of Odysseus' world in your student packet.
3. What is much more important to Odysseus than anything else? How has he been able to resist for almost ten years the many different kinds of temptations that he has encountered? What does that expression "lotus-eater" mean today? Have we adopted Homer's symbolic meaning through many centuries of familiarity with The Odyssey, or does the expression carry a different meaning now than it did in the eighth century B.C.? How does our world offer "lotus-eater" temptations to us today? Name a few such temptations that are particularly attractive to young men and women.
4. What does Polyphemus symbolize? How is his single eye a symbol, too? What two different types of temptations do the Lotus-Eaters and Cyclops represent? Note this difference on Chart II. Contrast, as thoroughly as you can, the kind of world Odysseus finds at Phaeacia and the kind he finds in the Cyclops cave. What specifically makes the one a heavenly place and the other a hellish one?
5. From your long list of epithets and phrases describing Odysseus' versatility what would you say he represents symbolically? Compare and contrast Polyphemus and Odysseus and their symbolic values.
6. Discuss whether or not Odysseus was just in treating Polyphemus as he did. Why is or is not Poseidon's treatment of Odysseus just? What do these two incidents reveal about the Achaeans as men? Why is Poseidon's retaliation on Odysseus one long series of persecutions rather than an outright killing of him?

Book X: "Aeolus, the Laestrygonians, Circe"

1. Continue to plot Odysseus' wandering on your classroom map and on the map in your student packet. Continue to fill in Charts I, II, III.
2. What trick is Homer playing with time in these last two books? You have seen this technique used frequently in movies, in television plays, and in your own reading. Why do you suppose that it is used? What is gained by using it? What is it called?
3. There is another way to look at Homer's handling of time. We speak of the flashback technique which Hemingway uses in a short story; he may treat only an hour or two in the entire lives of his characters, but through this brief glimpse he is able to reveal the essential nature of each character. In what ways is Homer's treatment of Odysseus similar to Hemingway's method? If you forget the flashback, how much of the ten years in which Odysseus wanders is being focused upon in the whole epic? What period within the ten years is under direct observation? Why is this so? In having Odysseus tell of his past to Alcinous and Arete, Homer uses a technique which became an established epic convention and which has been used in many other forms of literature. How does this technique add a dramatic element to the epic? As a special project for a written or an oral class report, you might like to compare Homer's treatment of time in both The Iliad and The Odyssey.
4. Which type of temptation does Aeolus offer? When Odysseus and his men lose the winds just as they are in sight of Ithaca, what does Odysseus do? What does this crisis and Odysseus' reaction to it reveal to us about him? According to Odysseus, why did they lose the bag of winds, the gift from Aeolus? What was Odysseus' folly? The men's? Why did Aeolus refuse to help them again?
5. What type of humanity do the Laestrygonians represent? Compare their behavior with that of another person of this type that Odysseus has met. Incorporate the details concerning the Laestrygonians into your Chart II in the student packet.
6. What type of temptation does Circe offer? Compare her with another woman in Odysseus' adventures. What are the symbolic implications of her changing men into pigs? What comment on life is being made? Is it similar to the which-is-man-and-which-is-pig puzzle of Animal Farm? Can you recount the parable which Christ told of the Prodigal Son? Is the same type of comment being made by Homer, Orwell, and Christ?
7. Who again saves Odysseus from a woman who would keep him from his duty? This pattern of threatened or total enthralment and subsequent rescue from such enthralment is another epic convention. From observing Odysseus in the various situations in which he is threatened but finally saved from thraldom, what general conclusion can you state concerning the hero's escape from such peril? In other words, what usually saves the hero from such situations? What feeling have you toward Odysseus' men for remaining a year in luxury and idleness? Has this inaction any parallel in the Christian concept of sloth as one of the Deadly Sins?
8. Where does Circe send Odysseus and his men? Why does she do this? Is she all evil? What type of woman does she represent? How do the men react to Circe's decree? What difference is there between Odysseus and his men, as shown by this incident and their reactions to it? This journey is another characteristic part of the epic pattern: a major character makes a descent into Hell or the Underworld.

By this point in your reading, you have noted several features of the epic pattern, and you should be adding steadily to your formula for the epic. This would be a good point at which to review all of the features of the pattern that you have noted so far and to make certain, by reviewing your reading and note-taking, that you have listed all the significant parts of the pattern in your formula.

Book XI: "The Kingdom of the Dead"

1. Describe the ceremony Odysseus must perform before he can speak with Tiresias. Why must he use his sword?
2. What must Tiresias do before he, or anyone else, can speak the truth to Odysseus? Repeat Tiresias' prophecy to Odysseus. Does the warning that he and his men must control themselves if they are to get home hint at something? Do you feel that Odysseus has shown self-control? At all times? Have his men?
3. How does Odysseus accept the news that there are hardships and possibly even death ahead? How does he feel toward his mother? Why is he or is he not a sentimental sissy? Does he learn anything from his mother that we the readers do not already know?
4. Name the different points of view from which we have heard of Agamemnon's tragedy. What warnings are given Odysseus by Agamemnon? What epithets are here associated with Odysseus which suggest to us that he will or will not take these remarks seriously? From them, how do you think that he will react?
5. Achilles is not happy in Hades: "I would rather live on earth / As a hireling of one who was but poor himself / Than to be king of all the ghosts there are!" The ideal Greek hero has become immortal through having his story sung throughout the centuries by the bard, but this sort of immortality does not satisfy Achilles. What does his dissatisfaction reveal about the Achaean attitude toward death? How would hope for immortality through the epic influence the hero's behavior in life?
6. What sort of punishment do both Tantalus and Sisyphus suffer? According to mythology, what were their sins? Are their punishments in any way examples of poetic justice? That is, do their punishments seem ideally fitting to their sins? Are the hardships Odysseus experiences similar in their nature and their causes to the punishment doled out to the sinner in Tartarus? Support your answer, in either case, with several comparisons or contrasts.
7. In Book XI, there are events, characters, scenes, and situations which writers throughout the nearly three thousand years since the time of Homer have borrowed, used, and reused in other epics, dramas, novels, etc. Have you seen any movies or television programs, or read any literary works that are based on some of the stories mentioned in the underground journey? Mention specific places in which you have encountered these. Can you suggest any reasons why these should be borrowed so widely and so frequently? Are they applicable to human life regardless of time and place? That is, are they truly universal in character?

Book XII: "The Sirens, Scylla and Charybdis, the Cattle of the Sun"

1. Continue to plot Odysseus' course on the two maps. Add these three encounters to Charts I, II, and III.
2. Why must Odysseus and his men stop at Circe's island after leaving Hades? What are the Achaean beliefs concerning death rites? The funeral rite is treated only very briefly in this epic; to learn more of the details of a group celebrating the death of a hero with a ceremonial funeral and games, see the twenty-third

book of The Iliad. What we have in The Odyssey is sufficient, however, to show that the death rites are an integral part of the epic pattern, and this feature should be added to your list comprising the epic formula. List or outline the details of Patroclus' funeral, for this ceremony tells us a great deal about the Achaean death rites for the hero. cf. Achilles' funeral, Book XXIV.

3. What do the Sirens symbolize? Is that symbolism carried by the modern word "siren"? Why do the Sirens first address Odysseus, "O great glory of all the Achaeans"?

   The expression "He was caught between Scylla and Charybdis" is an expression that is used quite often today to describe someone who has had a particular sort of problem. From your knowledge of Odysseus' experiences with these two dangers, can you reason out what the expression's figurative meaning would be and what sorts of problems a person might have encountered if this expression were used in connection with him? Have you ever felt that you were "caught between Scylla and Charybdis?" If so, what sort of situation did you find yourself in?

   Circe told Odysseus that Helios would present him with the worst of evils. Why is the sin of Odysseus' men so terrible? In sinning, do they make themselves like any of the monsters they have met?

Book XIII: "The Return to Ithaca"

1. As usual, you should continue to trace the course of Odysseus' journey on your maps.
2. Why does Poseidon change the Phaeacian ship into a huge rock just outside their harbor? Does this surprise Alcinous in any way? If so, why? How do the Phaeacians save the harbors of their city?
3. How are Athena and Odysseus a great deal alike? They agree to be completely honest with each other since they are both equal in what ways?
4. Why does Odysseus spin such whoppers? Are his tall tales figuratively, if not literally, accurate? Support your answer by giving an example from the epic. Why would Homer seize this opportunity to invent all of these elaborate tales, aside from the necessity of Odysseus' situation?
5. Why isn't Odysseus' disguise any surprise to the reader? Why is it necessary for him to avoid the literal truth and to go about in disguise, inventing stories?

Book XIV: "Eumaeus the Swineherd"

1. One of the hardest things about becoming educated is learning to see not just the details but also the pattern, the design, and the meaning of these details in their larger picture. We could stop now and talk about all the details of this book, but let us see instead whether we can't reach an understanding of the whole, of the sum of the details or parts. There is a common proverb, "We can't see the forest for the trees," that illustrates what happens when one concentrates so much on the details that the significance of the whole picture is lost.

   At the end of your discussion of Book XIII, your teacher asked that certain students read in the Bible Jesus' parables concerning the servants and the talents, and the steward and his master. By comparing these two parables with

Book XIV of The Odyssey, you should be able to reach a more complete understanding of the whole picture of the book. With this in mind, read the first of the parables assigned again. What is the meaning, the total meaning, of this parable? Do you think that Homer, in Book XIV, and Jesus are saying the same thing? Now read the second parable. Write in one sentence what you think to be the meaning of this second parable. Now draw a comparison, in a sentence or two, between the "pictures" that Homer and Jesus are presenting. Are there any contrasting points between Book XIV and the two parables? Finally, summarize the central meaning or "moral" of Book XIV.

2. Now compare the "larger picture" of this book with those of the other books that you have read and discussed. In order to compare these successfully, you will have to summarize the central meaning of each of these books in a sentence or two or three, as you have just done with this book.
3. Can you think of some Achaean ideals that Eumaeus exemplifies? Can you think of other characters that have also exemplified their ideals? Can you think of some who have exemplified them insincerely or for evil reasons? Can you think of others who have not even pretended to behave according to these ideals?
4. How is Eumaeus an example of this ideal, but a different sort of example because he is a swineherd? In our own society today, are we conscious of class distinctions such as those which exist between Odysseus and the swineherd? In an ideal democracy, should there be such distinctions? In Mycenaean society, could a person move up the social and economic ladder on the basis of merit? Can we in our society?

Book XV: "The Return of Telemachus"

1. How are Eumaeus and Odysseus alike? In their experiences? In their meeting and overcoming trouble?
2. Describe the problems present in the Achaean world as Homer pictures them in the plight of Eumaeus and in what we are told of the twenty years in the life of Odysseus.
3. If you were to picture the present day world as Homer pictured his, how would you go about it? Tell the story of someone you have known or have heard of whose experiences have been similar to those of Eumaeus, to those of Odysseus. What, for instance, do you know of Admiral Richard E. Byrd? What similarities does he bear to Odysseus? Could you describe his adventures in terms similar to those used by Homer in his treatment of Odysseus?
4. Does it seem to be a common trait to think that no problems are as great or as grave as our own personal ones, and that no time in all of history as perilous as the time in which we ourselves live? Discuss The Odyssey in this light.

Book XVI: "Odysseus and Telemachus"

1. What does Odysseus keep from Telemachus at first? Why does he do so? And why does he soon reveal this to his son? Why is it that Eumaeus is not to know him? Why Penelope?
2. What is Odysseus' attitude toward Telemachus? Use specific quotations to support your answer.
3. Are the suitors giving up because they have failed to kill Telemachus in their first attempt? What is Amphinomus' advice concerning the matter when he addresses the assembly of wooers?

4. Penelope rebukes Antinous and the other wooers for "consuming" the home of Odysseus, for "wooing" his wife, and for trying to kill" their son. Can you match this "consuming," "wooing," and "killing" by the wooers in Ithaca with "consuming," "wooing," and "killing" experiences in which Odysseus has found himself on his way home? Be specific. In the "larger picture," what relationship is there between the wooers and the personified evils that Odysseus has conquered in the past ten years? Will he able to overcome the wooers as well? How does Eurymachus add "deception" to the catalogue of the wooers' faults? Name several instances of deception which threaten Odysseus upon his return to his home.

Books XVI-XXII

Summary Discussion Questions 7 and 8 (below) may guide your reading of these books if you need help at this stage.

H. SUMMARY DISCUSSIONS AND WRITING PROBLEMS

1. Is Odysseus all good, the perfect hero with no faults, or is he portrayed as a mixture of good and bad? Give specific details which strengthen and support your answer.
2. In what ways did the Greeks in the time of Homer see life differently from the way you as a twentieth-century student see it. Consider such aspects of life as the phenomena of nature, both good and bad, the actions of the gods or of God, the relationships between man and the gods or God, and the idea of good and evil.
3. Why is it said that ours is an age of non-heroes? Compare some of our "heroes" of television, current literature, movies, or real life with Odysseus as to courage, intelligence, sense of duty to family and country, attitude toward God, control of themselves, and in any other characteristics which you think are appropriate. After thinking about such comparisons, do you agree or disagree with the opinion that our age tends to glorify the non-heroic? Do you think that our age tries to build up false heroes? Does every age need heroes whether it produces them or not?
4. Ennis Rees, in the introduction to this translation of The Odyssey, says that this epic can be read not only for entertainment, but for more serious reasons as well. There is he says,"aesthetic, ethical, and religious satisfaction in the poetic myths of Homer," conveying as they do "the nature and significance of decay and regeneration (death and rebirth), of sin and redemption," saying, as they do that "life is a battle, life is a journey." Discuss the incidents in The Odyssey which suggest the nature of decay and regeneration as Homer understood it, of sin and redemption. Is The Odyssey a journey from sin to redemption? How? How not? How is it that an originally oral epic, composed hundreds of years before the time of Christ, can be read as an effective moral allegory by twentieth-century students?
5. Why does Homer have Odysseus tell such tall tales? What is Homer representing by having Odysseus speak figuratively rather than literally? How is Odysseus a kind of poet rather than a liar? What evidence do you have that Odysseus is telling tales that signify something, rather than just bragging? To what extent does the singer-audience relationship suggest what Odysseus is doing as he tells his tales?
6. What evidence could you give to support the view that Homer was not glorifying "animals, plants, water, earth, armor and horses" in this epic? If you believe that he was attempting to glorify these things, try to define the context in which he saw them as glorious; then the context in which he did not see them so. What specific things did he not glorify?

7. In most epics the hero returns at last to his beloved, his friends and followers, or his family, and this reunion brings the epic to a peaceful close. Does The Odyssey follow this pattern? Would it without Book XXIV? What is the reason for Homers allowing Laertes, rather than Odysseus or Telemachus, to kill the father of Antinous? How are the three generations god-guided to the very last?
8. How do the final fight and cleansing of the hall form the natural resolution to the crises created by Odysseus' long journey:
    (a) How has Odysseus' symbolic journey prepared him to cleanse and to rule?
    (b) How do fight and cleansing mend the break in family and home separating Penelope and Telemachus, Penelope and Odysseus, Odysseus and Telemachus?
    (c) How do they mend the disorder in Odysseus' nation, his culture, his people?
9. Write a summary of the epic characteristics which you have discovered in reading The Odyssey. Use the list in your notebook which you have compiled under the heading "The Epic Formula." Illustrate these listed generalizations with specific details, scenes, and situations within The Odyssey.
10. Discuss the whole issue of divine intervention into the affairs of men in The Odyssey. To what extent are the destinies of the mortals controlled by divine forces? How can it be that some men, like Odysseus, prosper while others, like the wooers, are doomed to failure? Are the gods merely fickle or capricious, or do they aid or hinder the mortals according to some divine scheme of justice? How many of the natural forces--the sea, the winds, the sun, the rain, etc.--are defined in The Odyssey? Why is this? Do you think that the Greek people of Homer's time were more conscious, and perhaps more fearful, of natural phenomena than we are today? (Do we ever tend to personify natural forces? What is your personal attitude toward a severe thunderstorm, a hurricane or tornado, an earthquake? Do you always face and accept these dispassionately, realizing all the time that their causes can be explained scientifically? In any case, do you think that the awe and wonder that people once felt toward nature has largely disappeared in our own time? If so, what do you think has caused this change in human attitude. Is this change regrettable or not?)

I. WRITING ASSIGNMENTS CONCERNING HOMER'S CONCEPTION OF POETRY

1. Write about some school event or personal experience or anything else that you think appropriate, using the flashback technique and imitating Homer's treatment of time.
2. After answering the following questions to your own satisfaction, write an essay comparing The Odyssey and the Old Testament along the lines suggested by the questions. Why is the Old Testament called the Hebrew epic? What differences are there between the Old Testament and The Odyssey? Does the personality of the writer find direct expression in the epic? Why or why not? Do you find the main interest in Old Testament stories in the plot, the characters, the setting or atmosphere, or in the underlying idea? What is the area of main interest in The Odyssey? Use specific stories from the Old Testament and particular illustrations from The Odyssey to make your contrast and comparison clear.
3. In Genesis 22:1-17, read "The Sacrifice of Isaac." Rewrite this story as Homer would have told it, attempting to imitate his style in The Odyssey. Use prose, if you prefer. [Suggestion: There is one special contrast between Old Testament narratives and The Odyssey. Bible narratives record simply what the characters said and did (we call this objective writing); Homer tends to record also what the characters thought and felt (this is called subjective writing). The Bible stories are more compact and dramatic because they leave much to the imagination of the reader. "The Sacrifice of Isaac" is a

classic in its brevity and severity. In retelling it, fill in the thoughts and feelings of the characters mainly through the dialogue, in the manner of Homer. Before beginning, you might read through the rewritten version of "The Sacrifice of Isaac" that appears in the "Supplemental Materials" at the back of your student packet; this version will suggest the manner in which the original account could be reworked, but you should rely on your own imagination in constructing your version. It would be best to choose a brief and uncomplicated incident for this assignment, so that your writing will not be endless.

4. Using the suggestions in the paragraph above, choose an event in *The Odyssey* and attempt to change it, imitating the original style of "The Sacrifice of Isaac."
5. Because of the epic's oral beginning, repetition is a characteristic of style in both *The Iliad* and *The Odyssey*. Repetition is also used in the Old Testament, but it is of a different kind. Homer seems to have felt that once a thing was well said, there was no need to try to say it another way; he merely repeats the same expressions. He used such repetition to fill in the patterned rhythms of his verse and to allow himself to rest momentarily while he prepared the next lines in his mind. This repetition may have been designed to allow the audience to rest briefly, as well. The repetitions include entire lines, entire episodes or conversations, and the constant reiteration of the same epithets. Find examples of each type of Homeric repetition, and then turn to the Psalms and find examples of repetition there. How is the Hebrew use of repetition different from Homer's use? Write an essay discussing these differences and the effectiveness of the repetition in both cases. You may wish to go to other books of the Bible for additional examples of the Hebrew method.
6. Find instances throughout *The Odyssey* of images which appeal to each of the five senses. Then, using these as examples, write an essay in which you discuss Homer's use of sensuous imagery. What does such imagery contribute to the total effect of the poem? What does it contribute to our realization of particular scenes and characters? What would the poem be like without this imagery?
7. According to some authorities, Homer has never been surpassed in his particular style of simile. Homer draws for his metaphors on activities and creatures of the farm and home or on the phenomena of nature, enriching--as he does so--our understanding of Greek life and embellishing the beauty of his poetry. For example, we have the following comparison of the souls of the wooers to a swarm of bats:

> Meanwhile, Cyllenian Hermes had summoned the souls
> Of the wooers. Wielding a wand of fair gold, with which
> He puts to sleep or awakens whomever he wishes,
> He aroused the spirits and got them started, and they
> Came thronging behind him with many shrill gibbering cries.
> As bats in the deepest depth of a marvelous cave
> Filt squeaking and squealing about when one of their number
> Falls from the rock where all had hung clustering together,
> So these went gibbering along with the mighty deliverer
> Hermes, who led them down the moldering ways,
> Beyond the streams of Oceanus and the pallid Rock. . . .

Find several similar examples which appeal to you especially. How do these differ from the usual simile? Experiment yourself with similes, attempting to copy Homer's method of developing them. Describe something in your own life, starting with a simple simile and then expanding it until it resembles one of Homer's. Finally, take one of Homer's similes and condense it progressively until it resembles a Japanese Haiku.

8. Homer is a master at matching sound to sense or idea in the original Greek of his epics. Ennis Rees has caught, in English, much of Homer's original correlation between sense and sound. The following excerpt illustrates the sense of Odysseus' anger and speed by means of sounds that in themselves suggest his anger and speed. This quality of onomatopoeia in words like spun, whizzing, and whirred combines with the rapid reading pace demanded by words and syntax to wed completely the sound and the sense:

> With this he sprang up, and not even
> Removing his mantle he seized a large discus, thick
> And a good deal more weighty than those the Phaeacians used
> In their competition. He spun and let it fly
> From his powerful hand, and the stone went whizzing away
> As the long-oared, ship-famous Phaeacians ducked down beneath it.
>
> Beyond all the other marks, and Athena, in the form
> Of a man, set a mark for it. . . .

Almost every one of the lines in this passage illustrates the device called enjambment which, allowing the thought of one line to run on into the next, also works to quicken the pace of these lines and to heighten the sense of speed. Find some similarly striking illustrations of the marriage of sound and sense in this translation of The Odyssey and analyze and discuss these in detail.

9. Few poets have used so much detail as Homer, who is as graphic as a photographer. Not only does he record the present vividly, but he constantly focuses his telesopic lens on the past, to bring it also into the consciousness of the reader. He writes of a time centuries earlier than his own age, the time of the Trojan War, but he interlaces that heroic past with the economic, political, and social realities of his own day, the eighth century B.C. His purpose is, of course, to sing the great deeds and glory of his heroes in vivid and minute detail. For instance, we have the following:

> Such was my story, but this time [Polyphemus'] ruthless heart
> Made no reply. Lunging at us, he snatched up
> Two of my comrades as if they were puppies and dashed them
> Down at his feet where their brains ran out on the ground,
> Then he cut them up and prepared his evening meal,
> Which he ate like a mountain lion--meat, bones,
> Entrails and all. Watching this abominable feast,
> We were all but dead with fear, able only to wail
> And hold up our hands to Zeus. But when the Cyclops
> Had filled his monstrous belly with human flesh
> And fresh milk, he stretched out to sleep on the floor of his cave.

Find other examples of vividly detailed scenes which leave you with almost a photograph in technicolor in your mind. Choose one of these to rewrite in the mode of the author of the book of Genesis.

J. THE MOCK EPIC

Now that you have read The Odyssey, you might like to re-read a book which you may have read in the sixth grade, The Wind in the Willows, by Kenneth Grahame. As is always true of good writing, you will enjoy reading this book the second time, and you will probably see some things in it on a second reading which you did not see before.

Do you remember the incident in which Mole is lost in the Wild Wood? Like Odysseus, Mole and Rat have to conquer many dangers in order to reach home, and like Odysseus, their longing for home is strong and unconquerable. "Then a gust of bitter wind took them in the back of the neck, a small sting of frozen sleet on the skin woke them as from a dream, and they knew their toes to be cold and their legs tired, and their home distant a weary way."

We know that an epic hero is a resourceful man. Can you remember how Rat recognized the door-scraper when he and Mole were lost in the Wild Wood? Mole praises Rat's ingenuity in this way: "Rat, you're a wonder! A real wonder, that's what you are. I see it all now! You argued it out, step by step, in that wise head of yours, from the very moment that I fell and cut my shin, and you looked at the cut, and at once your majestic mind said to itself, 'Door-scraper!' And then you turned to and found the very door-scraper that done it! Did you stop there? No. Some people would have been quite satisfied; but not you. Your intellect went on working. 'Let me only just find a door-mat,' says you to yourself, 'and my theory is proved!'; and of course you found your door-mat. You're so clever, I believe you could find anything you liked."

Certainly you can find in this book many incidents which parallel those in The Odyssey. When Portly, the baby otter is lost, a god helps Mole and Rat find him:

> Then suddenly the Mole felt a great Awe fall upon him, an awe that turned his muscles to water, bowed his head, and rooted his feet to the ground. It was no panic terror--indeed he felt wonderfully at peace and happy--but it was an awe that smote and held him, and, without seeing, he knew it could only mean that some august Presence was very, very near. With difficulty he turned to look for his friend, and saw him at his side cowed, stricken, and trembling violently. And still there was utter silence in the populous birth-haunted branches around them; and still the light grew and grew.
>
> Perhaps he would never have dared to raise his eyes, but that, though the popping was now hushed, the call and the summons seemed still dominant and imperious. He might not refuse, were Death himself waiting to strike him instantly, once he had looked with mortal eye on things rightly kept hidden. Trembling he obeyed, and raised his humble head; and then, in that utter clearness of the imminent dawn, while Nature, flushed with fullness of incredible colour, seemed to hold her breath for the event, he looked in the very eyes of the Friend and Helper; saw the backward sweep of the curved horns, gleaming in the growing daylight; saw the stern, hooked nose between the kindly eyes that were looking down on them humorously, while the bearded mouth broke into a half-smile at the corners; saw the rippling muscles on the arm that lay across the broad chest, the long supple hand still holding the pan-pipes only just fallen away from the parted lips; saw the splendid curves of the shaggy limbs disposed in majestic ease on the sword; saw last of all, nestling between his very hooves, sleeping soundly in entire peace and contentment, the little, round podgy, childish form of the baby otter. All this he saw, for one moment breathless and intense, vivid on the morning sky; and still, as he looked, he lived; and still, as he lived, he wondered.

Questions:

1. What scene similar to this can one find in The Odyssey? Who is the God? What God is the helper - God in The Odyssey?
2. Can you see a comparison between Toad dressed as a washerwoman and Odysseus in the guise of a beggar? between the stoats and weasels in The Wind in the Willows and the wooers in The Odyssey? What? How are they alike? How are they different?
3. You can perhaps recall that the last chapter of this book was called "The Return of Ulysses." Ulysses is, of course, the Roman name for Odysseus. Obviously the author could see some resemblances between Odysseus and the character of Mr. Toad. How is Mr. Toad's return like Odysseus' return? How is it different?
4. A story of this type, which follows the pattern of an epic poem without the serious intent of a true epic is called a "mock epic" or "mock heroic."

Read the following passage:

TOAD'S LAST LITTLE SONG!

The Toad--came--home!
There was panic in the parlour and howling in the hall,
There was crying in the cow-shed and shrieking in the stall,
When the Toad--came--home!

When the Toad--came--home!
There was smashing in of windows and crashing in of door,
There was chivying of weasels that fainted on the floor,
When the Toad--came--home!

Bang! go the drums!
The trumpeters are tooting and the soldiers are saluting,
And the cannon they are shooting and the motor-cars are hooting,
As the--Hero--comes!

Shout--Hoorary!
And let each one of the crowd try and shout it very loud,
In honour of an animal of whom you're justly proud,
For it's Toad's--great--day!

Analyze the style of this passage. How is it like Homer's style? How is the "attitude" of the passage like Homer's? How is it different?

THE OWL

A couple of hundred years ago, when people were not so wise and crafty as they are nowadays, a curious circumstance occurred in a certain small town. By chance, one of the large Owls, which folks called Screech Owls, came from a neighbouring forest and took up its dwelling in a shed belonging to a citizen of the town, from whence it dared not come out except at night, for fear the other birds should raise a great outcry against it for disturbing their peace. One morning when the Stable-boy went into the shed to fetch some straw, he was frightened so dreadfully on perceiving the Owl, that he ran away, and told his Master that a horrible monster, such as he had never before seen in his lifetime, was sitting in one corner of the shed, and rolled its eyes round as if it would devour everything it could see. "I know you of old," replied his Master; "You have courage enough to chase a blackbird over the field, but if you see a dead hen lying about, you want a stick laid on you before you approach it. I must now go myself and see what sort of monster this is.

So saying, the Master set off and walked as bold as possible into the shed, and peeped round. But as soon as he saw the curious and hideous creature with his own eyes, he went into as great a panic as his servant. He made his escape with a couple of leaps and ran unto his neighbours, whom he begged with tears in his eyes to come and assist him against an unknown and dangerous animal, or perhaps the whole town might be endangered if it should make its escape from the shed where it was concealed. Immediately there arose a great outcry and noise in the streets of the town, and the townsmen came armed with spikes, rakes, spades, and hatchets, as if they were going to attack an enemy. At last appeared the Mayor himself at the head of his councillors, and when they were all arranged in the market-place, they made their way to the shed and surrounded it on all sides. Then one of the bravest of the assemblage stepped before the others and entered the shed armed with a pole; but he came again directly with a shriek, and, looking as pale as death, he ran off without saying a word. Two others next made the attempt, but they met with no better success; and at last a tall and very strong man, renowned for his deeds of valour, stepped forward and said, "With bare looking at the monster you will neverdrive him away; some determination must be used; but I see you are all playing the part of the old women, and none of you will beard the enemy." So saying, he caused his body armour, his sword, and spear to be brought, and, equipping himself with these, prepared for the attack, while all the others praised his courage, although many of them feared for his life. The two doors of the shed were thrown open, and the warrior perceived the Owl perched in the middle of a large beam which ran across. He caused a ladder to be brought, and when it was fixed ready for him to mount, all called out to him to behave bravely, and reminded him of St. George and the Dragon. He mounted the ladder, and as the Owl saw what his intentions were, and became frightened also by the cries of the people outside, who prevented its exit, it screeched loudly. "Rush on it! rush on it!" exclaimed the crowd to the valiant Soldier. "If you stood where I do," he replied, "you would not be so ready to shout." Then he mounted a stave higher on the ladder; but there began to tremble, and at length he beat a retreat half fainting!

And now there was no one left who would venture to face the danger. "The monster," said the crowd, "Has all but poisoned and wounded to death, with his snapping and breathing, our strongest man; and shall we also venture our lives?" Thereupon they consulted with one another what they should do to prevent ruin from involving the whole town. For a long time nothing satisfactory was proposed, until at last the Mayor hit on a plan. "My idea is this," he said, "that out of the common purse we purchase and make good to the owner, this stable with all that it contains, straw, hay, and corn, and then that the whole building, together with the fearful monster therein, be burned to ashes, and so no one shall lose his life by this occurrence. There is no time to spare, and parsimony in the case would be badly exercised."

All the rest agreed to this proposal, and so the stable was set light to at the four corners, and the poor Owl miserably burned to death!

--from Grimm's Fairy Tales

Questions:

1. Who is the "hero" in this mock-heroic story? Does he seem ridiculous to you? Contrast this "hero" with Odysseus as to his character and accomplishments. What epic stylistic devices appear in this story?
2. Find out the meaning of mock-epic as a type of literature. Is this story a mock epic? What is the story teller attempting to show by his humorous ridicule? List all the aspects of this story which seem to be like an epic. List all the aspects which seem to be different.

II. SUPPLEMENTARY MATERIALS

A. "The Sacrifice of Isaac"
B. "A Covenant of Peace"
C. "The Surprise" - John Masefield
D. "Ulysses" - Alfred Lord Tennyson

A. "The Sacrifice of Isaac"

[In the style of The Odyssey imitating only epithet, graphic detail, and Homer's weaving of the contemporary with the heroic past.]

God, the all-powerful, tempted Abraham, the shepherd of the people, in whose seed all the nations of the earth were to be blessed. The godlike Isaac, his only son, was demanded by the far-seeing God as a burnt offering. Sarah of the white arms in her jealousy had enjoined the banishment into the desert of steadfast Hagar, mother of Arabian horseman Ishmael, the father of a fiery nation. The shepherd of the people had obeyed her. As a result even into the twentieth century the offspring of these godlike half-brothers are deadly enemies creating a no-man's land of barb wire, guarded by machine guns down the center of Jerusalem and across the desert country. Often there is fierce fighting, with blood flowing like the spring freshet in the early spring before the drought comes to staunch its flow. All because some God had kindled jealousy and hatred in the heart of Sarah against her bondswoman and her husband's first-born son, Ishmael.

As Dawn arose from beside her lord Tithonus that she might bring light to gods and mortal men, Abraham left his bed where his wife lay beside him, careful not to wake her, seeking to spare her the grief of knowing of this God-demanded deed until after it was fulfilled. The shepherd of the people had his sure-footed ass saddled, the one that Lot had given him after his wife had been turned to salt when she looked back on doom-destroyed Sodom. Some god had decre that she who defied the will of the gods, and turned back to watch the destructi of lofty-towered Sodom, be sent down to the halls of Hades. Now lamented Lot, the nephew of Abraham, "O disguised shade, my salt-pillared wife, why linger there, a pale phantom before the east gate of lofty-towered Sodom? I must travel to my uncle, the shepherd of the people, to give him this now unburdened beast that he gave us on the day of our wedding feast."

Patient Abraham called to two of his young men, playfellows of princely Isaac since his God-nurtured birth. Then the shepherd of the people, Abraham, went to the portico where rosy fingered Dawn shone on his godlike son, asleep on many white fleeces. Many years, many years, Abraham, father of nations, had awaited the birth of this son, this son who was the pride of his father, the pr mise of his old age. He wept, the tears dampening the fleeces. "How can my seed be blessed as the Omniscient One has promised when I must now go down to Sheol with the light of my life, my godlike only sone? But God has willed it. How can I sacrifice clear-eyed Isaac? Oh, that I might not make that long three-day's journey to cloud-wrapped Moriah, where in years to come the Mohammedans will declare that the stone altar on which I placed my godlike only son lies beneath their Mosque of Omar in Jerusalem, but now all lies in the lap of God. The all-knowing God has commanded."

B. BOOK XXIV "A covenant of Peace" (Written in the style of Genesis)

And it came to pass after these things, that Athena did appear to Odysseus, and said unto him, "Odysseus"; and he said, "Behold, here I am" And she said, "Go visit now thy father, thine old heartsick father, Laertes, whom thou lovest, and make thyself known unto him; and ease his heart concerning thee."

And Odysseus rose up early in the morning, and fastened his sandals, and took his young son Telemachus with him, and went unto the vineyard of his father. He lifted up his eyes and saw his father afar off as he digged. And Odysseus said unto himself, "Abide I here and weep; shall I discover myself to him or question him forst and see what is in his heart concerning the disorder in the land?" And Odysseus took himself to his father and questioned him. "Why carest thou not for thyself as thou so carefully doth for thy fig trees and vines?"

. . . .

"Here am I, my father." And Laertes wept, so they went both of them together. And they came to the place where Telemachus and the young men had prepared a feast. And Laertes removed his sackcloth and ashes and bathed, and robed himself in purple.

Then Athena called unto Laertes in the form and voice of Mentor, "Draw thy arrow." And Laertes slew Eupeithes. And Odysseus and Telemachus fell upon the foe. Then the daughter of Zeus called out a second time, "Forego thy wrath!" And they obeyed her command. "By myself have I sworn," said Athena, "for because thou hast done this thing, and hast withheld thy shedding of blood; I will bless thee, Odysseus, and thy father, and thy son; and thy nation shall be blessed with an everlasting peace."

C. "The Surprise" - John Masefield

D. Homer leaves Odysseus in Ithaca after he is reunited with his faithful wife Penelope and his son Telemachus. Will Odysseus, Tennyson wonders, settle down dontentedly? Will the ruling of his little kingdom be a welcome contrast to his twenty years of adventure and peril? Contrast Tennyson's picture of Odysseus' old age with Tiresias" picture. (Book XI) Has Tennyson misunderstood Homer?

"Ulysses" - Alfred Lord Tennyson

It little profits that an idle king,
By this still heart, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and fee, and know not me.
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That love me, and alone; on shore, and when
Thro scudding drifts the rainy Hyades
Vext the dim sea; I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men,
And manners, climates, councils, governments,

Myself not least, but honour'd of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met.
Yet all experience is an arch where-thro'
Gleams that untravell'd world, whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
    This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle--
Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and thro' soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone, He works his work, I mine.
    There lies the port; the vessle puffs her sail:
There gloom the dark broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me--
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads--you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends,
"Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the paths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Tho' much is taken, much abides; the tho'
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time, and fate, but strong in will
To strive, to seek, to find, and not to yield.

9

A CURRICULUM FOR ENGLISH

Student Packet

DIALECT

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Core Text: None

Supplementary Text: None

Overview:

This unit is designed to clarify your understanding of the origin, nature, and functions of dialects.

I. Introduction

You speak a dialect, your classmates do, your teacher does, your other friends do, everyone does. But as you know, not everyone speaks alike. A student from England who moves to Nebraska speaks quite a different variety of English than you do. And the speech of a student from Brooklyn or New Orleans or Santa Fe will also be noticeably different in a crowd of Nebraskans. Further, if you listen carefully to the speech of your friends of long standing, you may well notice differences between their use of the language and your own. What are these differences? How do they arise? What is their significance? Your study in this unit should supply some materials toward the answers to such questions as these.

II. Suggested Activities

Exercise 1

The following poem, James Whitcomb Rilley's "When the Frost is on the Punkin," is used fôr a series of activities; read it through carefully onee or twice.

When the Frost Is on the Punkin
James Whitcomb Riley

When the frost is on the punkin and the fodder's in the shock,
And you hear the kyouck and gobble of the struttin' turkey-cock,
And the clackin' of the guineys, and the cluckin' of the hens,
And the rooster's hallylooyer as he tiptoes on the fence;
O, it's then the time a feller is a-feelin' at his best,
With the risin' sun to greet him from a night of peaceful rest,
As he leaves the house, bareheaded, and goes out to feed the stock,
Wehn the frost is on the punkin and the fodder's in the shock.

They's something kindo' harty'like about the atmusfere
When the heat of summer's over and the coolin' fall is here--
Of course we miss the flowers, and the blossoms on the trees,
And the mumble of the hummin'-birds and buzzin' of the bees;
But the air's so appetizin'; and the landscape through the haze
Of a crisp and sunny morning of the airly autumn days
Is a pictur' that no painter has the colorin' to mock--
When the frost is on the punkin and the fodder's in the shock.

The husky, rusty russel of the tossels of the corn,
And the raspin' of the tangled leaves as golden as the morn;
The stubble in the furries--kindo' lonesome-like, but still
A-preachin' sermons to us of the barns they growed to fill;
The strawstack in the medder, and the reaper in the shed;
The hosses in ther stalls below--the clover overhead!--
O, it sets my hart a-clcikin' like the tickin' of a clock,
When the frost is on the punkin and the fodder's in the shock.

Then your apples all is gethered, and the ones a faller keeps
Is poured around the cellar-floor in red and yaller heaps;
And your cider-makin's over, and your winnern-folks is through
With theyr mince and apple-butter, and ther souse and sausage too!--

I don't know how to tell it--but ef such a thing could be
As the angels wantin' boardin', and they'd call around on me--
I'd want to 'commodate 'em--all the whole-indurin' flock--
When the frost is on the punkin and the fodder's in the shock.

a. After reading it silently but carefully once or twice, read it aloud.
b. Rewrite the last stanza in more familiar usage and spelling, disregarding rhythm and even rhyme if necessary; as nearly as you can, use the vocabulary and structures of your daily speech.
c. Do the following forms as they are used in the original stanza represent strange spelling? strange sound? or both?
    makin's, theyr, wantin', boardin', they'd, indurin'
d. And the following forms?
    feller, gethered, yaller, ef, 'commodate, punkin
e. Did you change the following forms? winnern-folk, souse, fodder. If so, how?
f. Did you change the following underlined forms? If so, how?
    all is gathered, is poured, in the shock
g. In a short written answer, now summarize the contrast between the original and the revised version of the stanza.
h. What sort of man does Riley pretend is speaking this poem? a rich man? a Wall Street banker? a Texas cowhand? a well educated man? How do you know?
i. Riley is sometimes called the Hoosier poet. Can you hazard a guess as to why he is called this?
j. Why does Riley use dialect in this poem? was he simply a bad speller?

Exercise 2

Another familiar bit of verse, "Whoopee Ti Yi Yo, Git Along Little Dogies," quoted below also givesan implicit description of the "I" of the poem. Identify and label the variant forms he uses, then write a brief description of his probable professional, geographical, and social background.

Whoopee Ti Yi Yo, Git Along Little Dogies

As I walked out one morning for pleasure,
I spied a cow-puncher all riding alone;
His hat was throwed back and his spurs was a-jingling,
As he approached me a-singin' this song.

Whoopee ti yi yo, git along little dogies,
It's your misfortune, and none of my own,
Whoopee ti yi yo, git along little dogies,
For you know Wyoming will be your new home.

Early in the spring we round up the dogies,
Mark and brand and bob off their tails;
Round up our horses, load up the chuck-wagon,
Then throw the dogies upon the trail.

It's whooping and yelling and driving the dogies;
Oh, how I wish you would go on;
It's whooping and punching and go on little dogies,
For you know Wyoming will be your new home.

Some boys goes up the trail for pleasure,
But that's where you get it most awfully wrong:
For you haven't any idea the trouble they gave us
While we go driving them along.

When the night comes on and we hold them on the bedground,
These little dogies that roll on so slow·
Roll up the herd and cut out the strays,
And roll the little dogies that never rolled before.

Your mother she was raised way down in Texas,
Where the jimson weed and the sand-burrs grow:
Now we'll fill you up on prickly pears and cholla
Till you are ready for the trail to Idaho.

Oh you'll be soup for Uncle Sam's Injuns:
"It's beef, heap beef," I hear them cry.
Git along, git along, git along little dogies,
You're going to be beef steers by and by.

Taken from American Ballads and Songs
Collected by Louise Pound

Exercise 3

The two preceeding exercises have presented a contrast between your dialect and the dialect of an imagined speaker of a poem. The present exercise presents a contrast between two rather different dialects. How would you label the two dialects? What are their differences? What kinds of differences are there?

Mother Tongue
Richard Armour

"No language barrier. No dictionary required."
Advertisement of the British Travel Association.

O, to be in England,
If only 'arf a mo'
Where, when they speak of wireless,
They mean a radio;

Where private schools are public
And public schools are snobby
And insurance is assurance
And a cop is called a bobby,

Where traffic hub's a circus
And up is down the street
And a sweater is a jumper
And candy is a sweet,

Where a cracker is a biscuit
And a trifle is dessert
And bloody is a cuss word
And an ad is an advert,

Where gasoline is petrol
And a stone is fourteen pound
And motorcars have bonnets
And you take the Underground,

Where, holding up your trousers,
It's braces that you use,
And a truck is called a lorry
And boots are really shoes,

Where a druggist is a chemist
And the movies are the flicks
And you queue up on the pavement
For a stall at three and six...

There is no language barrier
The tourist needs to dread
As long as he knows English
From A to Z (no, zed).

Exercise 4

In the preceeding exercises, the dialect variations could be identified by the eye as well as by the ear. Most investigation of dialect, however, depends primarily upon the ear. After your experience with using both sources of evidence, you can begin to use only the latter. To do so, seek out an "informant," someone whose speech habits are different from yours and imitate his speech as closely as you can. Your first informant, ideally, should be a classmate or schoolmate who has moved into your community from some distance away, someone who has lived in a different dialect area, or someone for whom English is a second language. You might find phonograph records of dialect readings to imitate, or you may find an informant in a radio show or television show which uses dialect characters, a show like the *Beverly Hillbillies* or the *Bill Dana Show*. Repeat each speech immediately after the speaker whom you have chosen to imitate; sound as much like him as you can.

Exercise 5

Again seek four or five informants who have an obviously different language background from your own. Attentively observe the speech of each, and jot down the variant sounds, word choices, inflections, or constructions (phonological, lexical, morphological, or syntactic features) which you observe.

Exercise 6

Describe as well as you can the background of each of the informants whom you have observed; where does he come from? what was the social status of his family? of his friends? what is his job? what is the occupational background of his family or friends?

Exercise 7

Can you suggest how the answers to the questions in Exercise 6 are significant in relation to the variations in speech of each informant?

Exercise 8

Read each of the following passages aloud several times. Again all use different forms than you do (probably). (a) Describe these differences. (b) Is the cause of the variation in these instances different than in the previous instances of dialect? (c) What is the cause?

Between Two Loves
T. A. Daly

I gotta lov' for Angela,
    I lov' Carlotta, too.
I no can marry both o' dem,
    So w'at I gonna do?

O! Angela ees pretta girl,
She gotta hair so black, so curl,
An' teeth so white as anytheeng.
An' O! she gotta voice to seeng,
Dat mak' your hearta feel eet must
Jump up an' dance or eet weel bust.
An' alla time she seeng, her eyes
Dey smila like Italia's skies,
An' makin' flirtin' looks at you--
But dat ees all w'at she can do.

Carlotta ees no gotta song,
But she ees twice so big an' strong
As Angela, an' she no look
So beautiful--but she can cook.
You oughta see her carry wood!
I tal you w'at, eet do you good.
When she ees be som'body's wife
She worka hard, you bat my life!
She never gattin' tired, too---
But dat ees all w'at she can do.

O! my! I weesh dat Angela
    Was strong for carry wood,
Or else Carlotta gotta song
    An' looka pretta good.
I gotta lov' for Angela,
    I lov' Carlotta, too.
I no can marry both o' dem,
    So w'at I gonna do!

Coom, Lassie, Be Good to Me
Charles McIlvane

Coom, Lassis, be good to me. Winna ye, dear?
Ye've taken a' my hairt, ye shall hae a' my gear;
I wadna be gangin' aboot all alane
If the warld were a' siller, an' you not my ain.

The birds are a' matin', the flowers wed the grass,
An' you are my springtime, my ain bonnie lass;
Like kiss o' the sun to the life-springin' sod,
Put your lips to my ain; were I you I wad.

My hairt is a-thumpin' like stocks on a drum,
Just rantin' wi' hunger; coom, gie it is crumb;
My eyes are a' thirstin' like night for the dew,
Let them drink, my ain darlin', in one look frae you.

Coom, fill up the crook o' my long waitin' airm,
I'll huddle ye close an' I'll shiel' ye frae hairm,
Put your han' in my ain; let me spier in your ear;--
Coom, Lassie, be good to me. Winna ye, dear?

On Books
Finley Peter Dunne

"Ivry time I pick up me mornin' paper to see how th' scrap come out at Batthry D," said Mr. Dooley, "th' first thing I r-run acrost is somethin' like this: 'A hot an' handsome gift f'r Christmas is Lucy Ann Patzooni's "Jims iv Englewood Thought"'; or 'If ye wod delight th' hear-rt iv yer child, ye'll give him Dr. Harper's monymental histhry iv th' Jewish thribes fr'm Moses to Dhryfuss' or 'Ivrybody is r-readin' Roodyard Kiplin's "Busy Pomes f'r Busy People."' Th' idee iv givin' books f'r Christmas prisints whin th' stores are full iv tin hor-rns an' dhrums an' boxin' gloves an choo-choo ca-ars! People must be crazy."

"They ar-re," said Mr. Hennessy. "My house is so full iv books ye cudden't tur-rn around without stumblin' over thim. I found th' life iv an ex-convict, 'Prisoner iv Zinders,' in me hight hat th' other day, where Mary Ann was hidin' it fr'm her sister. Instead iv th' childher fightin' an skylarkin' in th' evenin', they're settin' around th' table with their noses glued into books. Th' ol' woman doesn't read, but she picks up what's goin' on. 'Tis 'Honoria, did Lo-rd What's-his-name marry th' fair Aminta?' or 'But that Lady Jane was a case.' An' so it goes. There's no injymint in th' house, an' they're usin' me cravats f'r bookmarks."

"'Tis all wrong," said Mr. Dooley. "They're on'y three book in th' wurruld worth readin',--Shakespeare, th' Bible, an' Mike Ahearn's histhry iv Chicago. I have Shakespeare on thrust, Father Kelly r-reads th' Bible f'r me, an' I didn't buy Mike Ahearn's histhry because I seen more thin he cud put into it. Books is th' roon iv people, epecially novels. Whin I was a young man, th' parish priest used to preach again thim; but nobody knowed what he meant. At that time Willum Joyce had th' on'y library in th' Sixth Wa-ard. Th' mayor give him th' bound volumes iv th' council proceedings, an' they was a very handsome set. Th' on'y books I seen was th' kind that has th' life iv th' pope on th' outside an' a set iv dominos on th' inside. They're good readin!. Nawthin' cud be better f'r a man whin he's tired out afther a day's wurruk thin to go to his library an' take down wan iv th' gr-reat wurruks iv lithratchoor an' play a game iv dominos f'r th' dhrinks out iv it. Anny other kind of r-readin', barrin' th' newspapers, which will niver hurt anhy onedycated man, is desthructive iv morals.

A Legend of Carondelet
James Hall

Presently came Father Augustin, and after an hour's conference, Monsieur Dunois, evidently mush agitated, sallied forth in search of our hero.

"Vel, sair!" he exclaimed as they met, "Iaave found you out! I ave catch de Yankee!"

"How?"

"How! you ave court my daughter; dat is how! sacre! you ave make love avec ma Marie, dat is how enough, Monsieur docteur."

"My dear sir, pray be composed, there is some mistake."

"Dere is not mistake. I vill not be compose--I will not be impose, too! diable! Suppose some gentilhomme court ma Marie contrair to my vish, shall I sit dow compose?"

"Really, sir, I see no reason for this passion," replied the cautious Timothy, who saw his advantage in keeping cool.

"Sair, I ave raison," exclaimed the enraged Frenchman; "I ave to mosch raison. Vous etez traitre! you are de sly dem rogue! You very pretty docteur! very ansome Yankee docteur! can you no mix de physique, and draw de blood, vidout make love avec all the French gal?"

"I assure you, sir, the ladies have misconstrued something that I have said merely in jest--"

"Jest! vat is jest? ah ha! raillerie; fon--vat, sair, you court ma fille for fon? very ansome fon! you make love avec de French gal for fon, eh? Suppose bam by you marry some of dem for fon! diable! Suppose, maybe, I break all your bone, for fon, vid my cane, en, how you like him?"

"My dear sir, if you will tell me coolly what you complain of, I will endeavor to explain."

"Sair, I complain for many tin. I sorry for you make love avec ma fille, vidout my leave---dat is von ting; I very mosch incense for you court ma chile for chile for fon--dat is nodder ting; den I ave raison to be fache for you faire la cour a two, tree lady all same tem."

Exercise 9

Each of the following passages describes an incident in which the nature and significance of dialect is in some way misunderstood. For each, answer the following questions: (a) What dialects are in conflict? (b) Who misunderstands what? (c) How would you account for the variant speech forms used?

1. The teacher asked a girl to write a sentence on the blackboard. The girl wrote "The man putten the apple on the table." When she finished, the teacher asked, "Would anyone like to change the sentence in any way?" And a boy in the class answered, "Teacher, she's a putten putten where she's spose to putten put."

2. A South Dakota farmer, after hearing a radio broadcast of a speech by the Prime Minister of England erupted, "Those dadgummed British. I've never heard one yet I could listen to. They either talk like they got a mouth full of mush or they're putting on the dog so much they make me mad."

3. The following incident comes from Ruth Suckow's short story, "A Start in Life." In it Daisy, young and homely girl from a very poor family, has just arrived at her first job, "working out," helping Edna, the wife in a fairly wealthy household, cooking, scrubbing, and taking care of the kids. She has not yet in fact, had her suitcase brought in from the car.

"My telescop's out there in the car," she reminded them

"Oh! Elmer, you go out and get it and take it up for her," edna said.

"What?"

"Her valise--or whatever it is--out in the car."

"Oh, sure," Elmer said with a cheerful grin.

"It's kind of an old telescope," Daisy said conversationally. "I guess it's been used a lot. My papa used to have it. The strap broke when mama was fastening it this morning. We ain't got any suit-case. I had to take this because it was all there was in the house, and mama didn't want to get me a new one."

Edna raised her eyebrows politely. She leaned over and pretended to pat the baby as he came toddling up to her. . . ."

4. A Minnesota girl, a rather carefully spoken girl who used a dialect much like yours, moved to Baltimore, Md., where she met a boy from North Carolina. After she had known him for about six months, he said to her, "Y'all doin' real well at talkin' now; when y'all fust come up, ah couldn't undahstand a wahd ya siad."

5. Mrs. Appleby, the wife of the blacksmith in a small midwestern town, had the minister's wife in for tea one afternoon. Suddenly her son entered, shouting over his shoulder at his older sister, "I ain't gotta do a thing you say."

   "Why, Jeff," his mother protested, glancing quickly at the minister's wife, "you know better than that. How many times have I told you not to say 'ain't'?"

Exercise 10

The following passage, from John Steinbeck's novel East of Eden, is an account of a family's experience with its first car, when cars were just beginning to be popular. They were not yet regarded as practical necessities in the way that they are today; they were instead regarded in something of the way that space ships and rockets are now regarded, and the men who worked with them were regarded rather like we tend to regard astronauts or engineers working on the space program. In the passage you find six characters--Will Hamilton, the car dealer; Joe (Roy), the mechanic; Adam, the car buyer; Lee, his Chinese friend and employee; and the twins, Adam's young sons. In reading the passage, observe most carefully the language of the mechanic and its effect on the language of the other characters.

1. Who among the characters seems to have superficially at least, the most prestige? Who the least?
2. Whose speech is the most imitated? Why?
3. What are some of the influences (educational? professional? social?) which apparently influence the way the mechanic uses language?

Exercise 11

Dr. Louise Pound, native Nebraskan, made a critical study of the dialect in Nebraska as early as 1905. At that time she found the following forms used in Nebraska: rassle for wrestle, ketch for catch, deef for deaf, kittle for kettle, deestrict for district, fella for fellow, pisen for poison, some wheres for somewhere, chimbley for chimney, shumac for sumac.

Dr. Pound made a later report in 1911 and one in 1916 in which she was assisted by student friends at the University of Nebraska. The later lists of forms used in Nebraska showed some German influence, such as lonesome for long, in the substitute of by for to, as in "I'll go by the house," and in the use of *all* for *finished* or *exhausted*, as in "The milk is all." The popularity of pseudo-Russian suffix -*ski* was reflected by *dumski* and *smartski*.

Later studies of Nebraska speech showed that the dwellers in the remote Sandhill region, a thinly populated area of 20,000-odd square miles in the north central part of the state, preserved many locutions of an earlier day. Some of the terms used by these early settlers were of their own invention, such as:

Blow-out - hole in sandy soil, made by the wind
Prune peddler - one selling dried fruits, extracts, coffee, etc.
Jerker - a corn husker
Dead-man - weight fastened to the barbed-wire fence to hold it down
Let-down - a place where barbed-wire may be lowered to allow cattle to cross

You should now attempt to make your own dialect investigation of your community. There are three kinds of questions for which you might seek answers. First, can you find evidence of social class distinctions in speech within your community? Second, can you find evidence of the influence of one or more foreign language backgrounds in any segments of your community. Third, can you find any usages which are probably restricted to the dialect generally used in your community and are probably not generally characterietic of the American English dialect?

For all three kinds of questions, you should observe the speech of several informants attentively in rather informal situations, jot down the possibly significant usages, and to each usage noted add a brief description of the professional, social, and regional (or national) background of the speaker.

And for each kind of question, the evidence for which you look should be of four kinds: phonological (added or omitted or changed sound; e.g., "The tenderness of his *gums* or *gooms* (in his mouth) irritated him as he followed the *root* or *route* to the farm to look over the *rums* or *rooms* of the old *hoos* or *house*), lexical (e.g., distinctive names, words, phrases), morphological (e.g., inflections), and syntactic (distinctive word order).

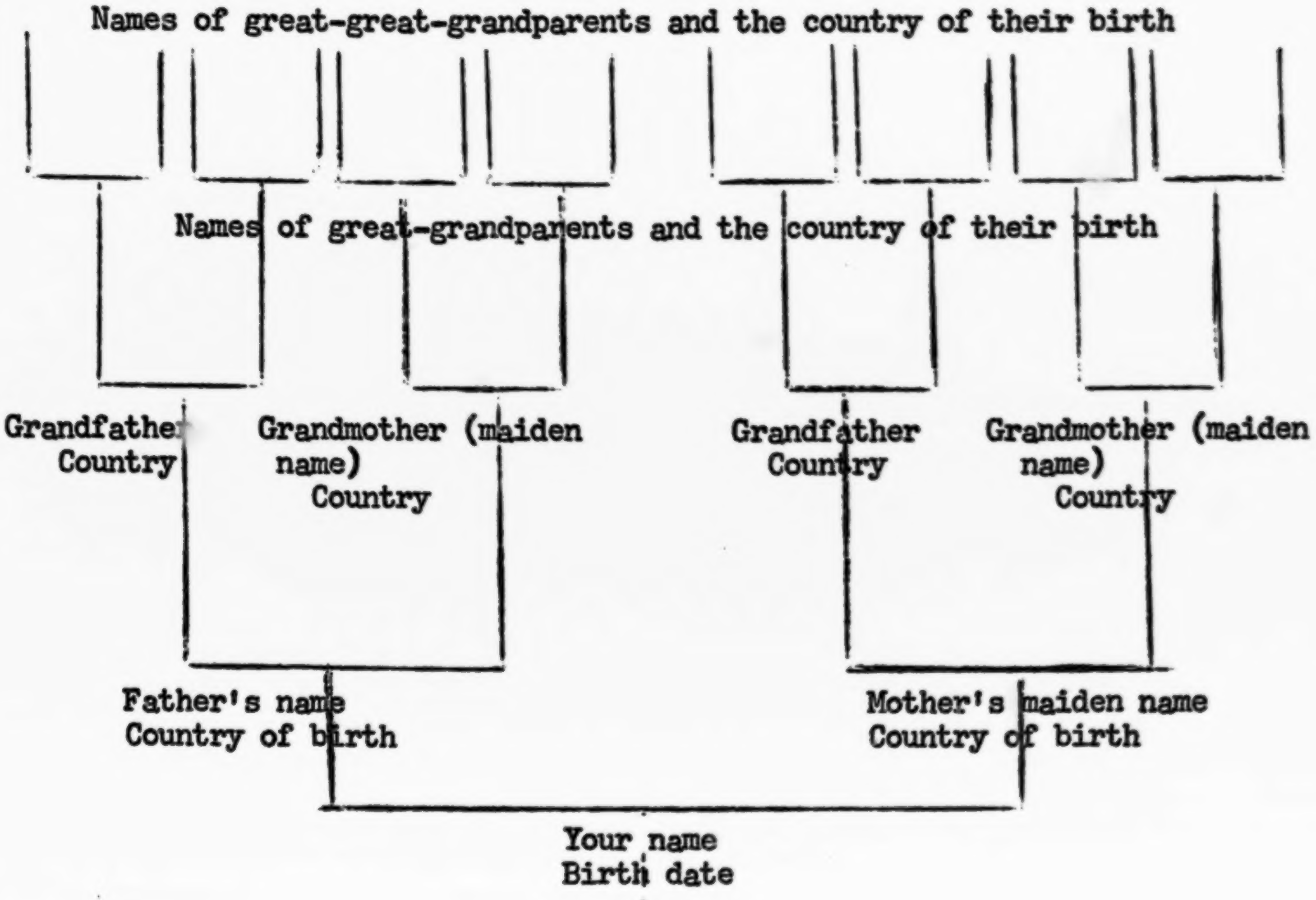
Exercise 12

Among your informants, were there any who "used better English" or "spoke better" than the others? What was their occupational or social status? What made their usage "better"? Were there any who spoke "bad English"? What made their usage "bad"? Who among your informants is most likely to be imitated by teenagers Why? by poor but aspiring scholars? Why? Do you find yourself imitating speech mannerisms or dialect differences of other speakers? Why?

Composition assignments:

The person or persons from whom you have received your most valuable legacy are those who emigrated to America to establish a new home, and thus made it possible for you to be native-born American citizens. Who were these ancestors of yours and what countries did they leave to make a slow and sometimes dangerous journey to the young nation across the ocean?

ASSIGNMENT 1
With the aid of your parents or other relatives work out your family tree, a diagram showing your ancestry back as many generations as you can. Indicate the native country of each individual, if possible.


Names of great-great-grandparents and the country of their birth
Names of great-grandparents and the country of their birth
Grandfather
Country
Grandmother (maiden name)
Country
Grandfather
Country
Grandmother (maiden name)
Country
Father's name
Country of birth
Mother's maiden name
Country of birth
Your name
Birth date

ASSIGNMENT 2
Nebraska was settled by pioneers, most of whom, vigorous and young, came to obtain land. Ownership of land represented independence and security to immigrants from European countries. Try to dramatize mentally the thoughts which ran through the mind of a newcomer from, let us say, Germany, when he had homesteaded a quarter-section of Nebraska prairie, built a dug-out as a temporary home, or even a sod house or log cabin, and was ready to plant his first crop. Put yourself in his place, or in his wife's place if you prefer, and try to imagine his hopes, fears and satisfactions. Write a paragraph in which you express these imaginary thoughts. It is possible that your great-great grandfather was just such a man.

Model

In the novel Giants in the Earth by O. E. Rolvaag, Per Hansa, a Norwegian immigrant, brings home to his wife Beret the legal document which gives him the right to homestead land in South Dakota.

The following quotation from the book Anything Can Happen, written by an immigrant from Russia and his American-born wife, George and Helen Waite Papashvily, is not intended to serve as a model for your paragraph, but to describe an incident which occurred while the Papashvilys were driving across Nebraska enroute to California, an incident which impressed them so strongly that they included it in their book.

ASSIGNMENT 3

List one of the countries from which your ancestors came. How did their native language color their spoken English? You are going to work with this national dialect in the next assignments. If you have an older relative whose speech is still affected by dialectal or vocabulary items carried over from another language which he learned as a child, ask him to help you with this assignment. Most of us are not fortunate enough to have such a source of information, so must turn to books. Several samples are given below and a list of books which contain examples of national dialect will be found on page 6.

Try to notice certain characteristics of this dialect. Does the word order differ from what is usual in English? Are there changes in pronunciation? Write down the specific differences you can find. Practice speaking this dialect for a few days at home or with your friends.

In "Neighbor Rosicky," a short story by Willa Cather, a Bohemian immigrant tells his sons about how he came to New York.

ASSIGNMENT 4

In a novel or short story, find at least two paragraphs in the dialect your ancestors used. Copy them in your notebook, listing their source. Read them aloud until you are thoroughly familiar with them. You will be asked to read at least one of them in class, so that the other students may hear the dialect spoken by your great-great grandparents.

Bohemian	Willa Cather	*My Antonia*
		"Neighbor Rosicky"
British	Frances H. Burnett	*That Lass O' Lowrie's*
		T. Tembarom
Dutch	Edna Ferber	*So Big*
German	Ruth Suckow	*Cora*
	Leo Rosten	*The Education of Hyman Kaplan*
		The Return of Hyman Kaplan
Irish	Peter Finley Dunne	"Mr. Dooley Says" and other Mr. Dooley stories
Negro	Thomas Nelson Page	*Red Rock*
	Marc Connelley	*The Green Pastures*
Norwegian	Ole Rolvaag	*Giants in the Earth*
	John Van Druten	*I Remember Mama*
Pensylvania Dutch	Patterson Greene	*Papa Is All*
Russian	Leo Rosten	*The Education of Hyman Kaplan*
	G. and H. Papashvily	*Anything Can Happen*
Slavic	G. and H. Papashvily	*Anything Can Happen*
Welsh	Richard Llewellyn	*How Green Was My Valley*

	Richard Llewellyn	Up, Into the Shining Mountain
Yiddish	Arthur Kober	"Bella, Bella Kissed a Fella"

This packet contains examples of Scotch, French, Italian and Irish dialect in verse.

ASSIGNMENT 5

Rewrite the paragraph you wrote about the Nebraska pioneer, making him represent one of your ancestors. Have him speak English with the dialect he undoubtedly used, to a new neighbor or to someone who is considering homesteading or buying land in the same locality, during the latter third of the nineteenth century.

A CURRICULUM FOR ENGLISH

Student Packet

PHONOLOGY

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

CORE TEXTS: No core texts. Information is included in the Student and Teacher Packets.

SUPPLEMENTARY TEXTS: No supplementary texts.

OVERVIEW:

In this unit you will have an opportunity to learn the components of speech as linguists have analyzed them and to observe how they work together to make meaningful language. The unit includes practice in transcribing the basic sounds of English; an introduction to the concepts of stress, pitch, and juncture which are important in spoken language; the relation of pitch and juncture to punctuation; and will acquaint you with the basic tone patterns of English. The rhythm of our language will be observed by listening and recording. This unit is related to the work you have done on spelling and to the unit on phonology, morphology, and syntax.

Section D

Some Definitions

These are brief definitions of some of the terms you and your teachers will be using as you investigate the sounds of Modern English. Your teacher will explain some of them more fully and give you examples.

Basic Terms

-PHON-	means "sound"
-EME	means "basic unit of"
ALLO-	means "variant of"

Hence, PHONEME means "basic unit of sound"; ALLOPHONE means "variants of sound."

Other Terms

PHONEMIC ALPHABET is an alphabet in which one letter or character is used to stand for one sound or one collection of sounds which we think of as the same in our language. Clearly, written English is not "phonemic," as we can see by comparing these words, all written OUGH:

tough
though
through
thought
plough

If we are to transcribe the sounds of our language accurately, we must devise a new alphabet in which all the letters stand for one sound and one sound only.

STRESS is the word linguists use for the comparative loudness of sounds in a language. You can hear differences in loudness if you say a few words and listen carefully--you say the part of the word in capitals more loudly than the other part:

conSIDer
apPEAL
deLIGHT

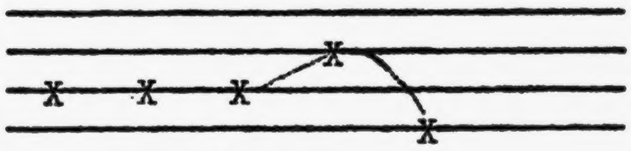
SUPerman
SEParate
phoTOGrapher

PHOtograph
photoGRAPHic

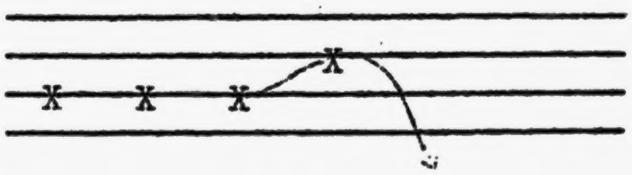
Indeed, we shall be even more precise in our observations of stress: in the word photograph, for instance, we can observe that we say the first syllable more loudly than the other two; but we also say the last (-graph) more loudly than we say the middle one. We shall learn to distinguish four levels of stress.

PITCH is the word the linguists use for the "tune" we sing when we talk--our voices rise and lower as we say our sentences. Listen to the way you say these sentences, and see if the musical notations at the side do not reflect the "tune" of your voice:

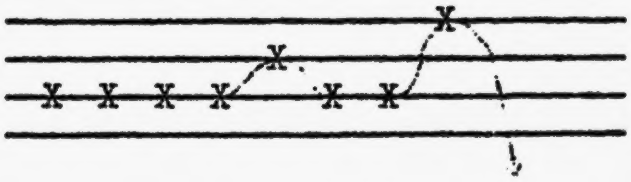
Where are you going?
x----x---x---x--x



I'm going home.
x---x--x--x



If you're going home, you're a NUT!
x----x-----x--x--x------x-----x--x



As our "musical staff" indicates, we distinguish four levels of pitch in our language.

JUNCTURE is a term linguists use to indicate the difference in the ways that our sounds in spoken English blend together. Your teacher will give you some sentences to illustrate this feature of the language; but an example may be given here. Listen to the difference between the way you say mother and the way you say my other rapidly; it's the difference between "mother" and "m'other." The difference is what the linguist calls "open juncture."

Section E

PHONETIC ALPHABET

This alphabet, used by most American linguists, consists of symbols for consonants after the International Phonetic Alphabet (IPA)and symbols for vowels after the system of Henry Lee Smith, Jr., *Linguistic Science and the Teaching of English* (The Inglis Lecture, 1954), Harvard Press, 1956, pp. 20-35.

CONSONANTS:

p	for the initial and terminal sounds in the word pip
b	for the initial and terminal sounds in the word bib
t	for the initial and terminal sounds in the word tat
d	for the initial and terminal sounds in the word did
k	for the initial and terminal sounds in the word kick
g	for the initial and terminal sounds in the word gag
f	for the initial and terminal sounds in the word fife
v	for the initial and terminal sounds in the word valve
θ	for the initial and terminal sounds in the phrase thin strength
ð	for the initial and terminal sounds in the phrase they bathe
ʃ	for the initial and terminal sounds in the word shush
tʃ	for the initial and terminal sounds in the word church
ʒ	for the first consonant sound in the word azure
dʒ	for the initial and terminal sounds in the word judge
l	for the initial and terminal sounds in the word lull
m	for the initial and terminal sounds in the word mom
n	for the initial and terminal sounds in the word nun
ŋ	for the final sound in the word sing
h	for the initial sound in the word hat
j	for the initial sound in the word yield
r	for the initial and terminal sounds in the word rear
w	for the initial sound in the word wield
s	for the initial and terminal sounds in the word sass
z	for the initial and terminal sounds in the word zeroes

VOWELS

"Short" vowels		"Long" vowels	
i	for the middle sound in bit	iy	for the middle sound in heat
e	for the middle sound in bet	ey	for the middle sound in date
æ	for the middle sound in bat	ay	for the middle sound in night
u	for the middle sound in look	uw	for the middle sound in food

"Short" vowels

o	for the o in gonna
a	for the middle sound in box
ɔ	for the middle sound in bought
ə	for the middle sound in but and for the final sound in sofa
ɨ	for the middle sound in just (as we say it rapidly)

"Long" vowels

ow	for the middle sound in boat
æw	for the middle sound in loud
ɔy	for the middle sound in Hoyt
iuw	for the middle sound in mute

These are the names commonly given to some of our phonemic symbols:

THETA	θ	ASH	æ
ETH	ð	OPEN O	ɔ
LONG S	ʃ	BARRED I	ɨ
TAILED Z	ʒ	SCHWA	ə
TAILED N	ŋ		

Section F

First Exercises

Linguists use virgules -- / / -- to enclose phonemic transcriptions.

1. Transcribe the following words in phonemic symbols:

bum / /

thighs / /

trashy / /

Denver / /

licks / /

change / /

speech / /

food / /

put / /

employ / /

you / /

how / /

gonna / /

awning / /

mirage / /

though / /

In these words you have used all the phonemic letters on the list in Section F.

2. Write your full name in phonemic characters:

/ /

3. Write your teacher's name in phonemic characters:
   /   /

4. Write the name of your school in phonemic characters:
   /   /

5. Write the date of your birth in phonemic characters:
   Example: February 7, 1918: /februeriy sevenθ nayntiyn eytiyn/
   /   /

6. Write the first line of any poem which you have memorized in phonemic characters:
   /   /

Section G

Stress Exercise

1. Write the following words in phonemic characters and indicate the levels of stress you give the various syllables in normal conversation:

Example: a big, bad wolf /ə̆ bîg bæ̂d wúlf/

at all / /
his hat / /
blackbird / /
White House / /
white house / /
Chesty's chest / /
sea shells / /
let's go / /
Jones's bones / /
Joneses' bones / /

STRESS MARKINGS:

´ greatest stress
^ secondary stress
` tertiary stress
˘ least stress

2. Discriminate with stress markings the way you say this phrase with two different meanings:

open air show (when you mean that it's a show out in the open air)

/   /

open air show (when you mean it's an air show that is free for all)

/   /

3. Show how stress differs with meaning in the following phrase:

Spanish student (student from Spain) / /

Spanish student (student of Spanish) / /

Section H

Pitch Exercises

1. By marking the pitch contours, indicate how we say this sentence differently, according to our meaning:

What are we having for dinner, mother? (the normal question)

/ /

What are we having for dinner, mother? (I know we're having dinner but what are we having?)

/ /

What are we having for dinner? Mother? (We're cannibals, obviously)

/ /

2. By marking the pitch contours, indicate how we say this sentence differently, according to our meaning:

You're going with him. (He is going, and you are going along.)

/ /

You're going with him. (You are going with him, not with anybody else.)

/ /

You're going with him? (Are you going along with him?)

/ /

You're going with him? (Are you going with him, of all people?)

/ /

Section I

Juncture Exercise

Write below the sentences the teacher reads. Then, after you have written them down, transcribe them into phonemic characters, marking stress, pitch and open juncture.

Example: a. He gave me the nitrate.

/$_2$hìy gèyv mìy ðə̆ $_3$náytrèyt$_1$ /

b. He gave me the night rate.

/$_2$ hìy gêyv mìy ðə̆ $_3$náyt+rèyt$_1$/

1.

/ /

2.

/ /

3.

/ /

4.

/ /

5.

/ /

6.

/ /

7.

/ /

8.

/ /

Section J

Clause Terminal Exercise

Instructions: Three major clause terminals (or endings) are to be observed in Modern English -- (1) a falling off of the voice and lowering of pitch (2) a trailing off of the voice and rising of pitch (3) a trailing off of the voice and maintaining of pitch. These sentences will illustrate:

(1) I'm going home. (On home the voice falls from high to low pitch and fades off.)

Phonemically, this is indicated as follows:

/$_2$âym gòĭŋ $_3$hówm ↘ /

(2) Are you ready? (On ready the voice rises to high pitch and trails off.)

/$_2$ăr yə̆$_3$ rédìy ↗ /

(3) My father, who is now dead, was a good guy -- (I guess). (The voice rises on the first syllable of father then falls back to normal and fades; it rises again on dead and falls back to normal and fades a bit; on guy it rises again and again falls back to normal pitch and fades off -- this gives the impression that I haven't finished my sentence, but might add ("I guess" or something like that.)

/$_2$mày $_3$fáðə̆r$_2$→ hùwz næ̀w $_3$déd$_2$→ wə̀z ə̆ gŭ́d $_3$gáy$_2$→ /

INDICATE THE CLAUSE TERMINALS IN THESE SENTENCES: (Pay attention to places marked *)

1. My oldest brother,* who lives in Denver,* is pretty crazy.*

/ /

2. A man who lives in Nebraska is pretty crazy.* (Notice in this sentence the voice does not fade after man and Nebraska -- you don't have clause terminals)

/ /

3. Is this the correct address?*

/ /

4. My uncle,* a swell old guy,* lives with us now.*

/ /

Can you make a sound generalization about the relationship between clause terminals of type (3) above and the comma in normal writing? What is it?

Section K

Review of Phonology

Give as full phonemic transcriptions as you can of the following sentences—as you would say them in normally rapid conversation with a good friend:

1. Where did you get the hat, Joe?

/ /

2. Why is your mother watching us so closely?

/ /

3. The best reason I know to study grammar is that it's fun.

/ /

4. A little Latin never hurt anybody.

/ /

5. We went to church each Sunday morning at nine o'clock.

/ /

6. That cake is sweeter than this one; but I like this one better.

/ /

7. Wait till I get ready before you shoot.

/ /

8. Bill's bills are too high, and Mark's marks are too low.

/ /

9. Soon you'll be a foot taller than your father.

/ /

Have you marked stress and pitch and clause terminals? Are there any places where it is particularly necessary to mark open juncture? (How about in #3: "Know to study," not "note a study"? How about #5: "nine o'clock," not "Nina Clock"?

⑦

A CURRICULUM FOR ENGLISH

Student Packet

SYNTAX AND THE RHETORIC OF THE SENTENCE

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Core Text: None

Supplementary Text: None

Objectives:

1. To introduce the rhetorical possibilities of the sentence
2. To inculcate the importance of revision in good writing
3. To suggest what to look for in revising writing
4. To demonstrate and give practice in some techniques of revision

Introduction

We are going to concern ourselves with one aspect of rhetoric, namely style. The term is hard to define, but for a beginning let us say that style is manner of expression. That is really too broad. We do not mean logic, nor do we mean calculated illogic. That comes under the heading of rhetoric, as does the *ethos*, or stance we take before our readers. Nor do we mean manipulation of figures of speech, or the well-designed balance of periods.

These and other things come under the heading of rhetoric, and no doubt they are part of what is generally called style. But we are going to use the term, for our purposes, in a more limited way. As we have said, it is not synonymous with rhetoric, but rather one aspect of it. And as long as we are defining by negation--at the outset--let us add that style is also not grammar.

By grammar we mean the mechanics of language, the sum total of the means by which utterances can lawfully be constructed. By means of grammatical "rules" we can make choices among utterances, sorting them out as "grammatical," "ungrammatical," or borderline. "Who are you with?" is a grammatical utterance. "Who here you with?" is ungrammatical. "Who went you with?" is probably a borderline case. But the choices among these utterances are grammatical, not stylistic. If we wish to be dogmatic about borderline cases, then the question in these choices is always one between right and wrong.

Stylistic choices, by contrast, do not pose the question of right versus wrong--presumably the choices are all equally "right"--but rather between good and bad. Nor is it a simple twofold choice of good versus bad: rather we are confronted with a huge range of choices, typically, which we can range along a spectrum from atrocious to marvelous. To complicate matters further, not everyone will agree as to the precise placement of these choices along the spectrum. (It does *not* follow from this that there is no agreement at all! There is, as a matter of fact, a pretty workable consensus as to what is good and bad style.)

The grammar of English, like that of all other languages, permits a vast number of possible alternatives to a given utterance--variations and transformations. In other words, there are any number of ways to say something, and they may be all equally grammatical. I can say:

I banged the door.
I slammed the door.
I shut the door hard.
The door shook, I slammed it so forcefully.
I shut the door--bang! and so on indefinitely. . .

But while these utterances may be equally grammatical, we may not feel that for a given purpose they are equally good. When we make distinctions of this sort we are talking about style.

Take a given sentence, or string of sentences, and it is possible, within the rules of grammar, to alter them, shift them about, manipulate their parts. In fact, that is precisely what we do when we write, and the sum total of these choices is our style.

The choices are largely unconscious when we speak, or perhaps a better word would be automatic. The very speed of speech precludes any lengthy sorting out of possibilities. But writing is slow. The time on our hands (the phrase here has almost a literal meaning) imposes a consciousness of many possibilities of which we are relatively unaware when we speak. Initially this is an inhibitor in itself; we agonize over the multitude of choices. Hamlet-like, we are often reduced to indecisions and inertia. And so we come to the paradox that the more ways we have to do a thing, the harder it is to do it.

To become a fluent writer, we might conclude, we should remain ignorant of the many choices available or pretend that they are not there; but if this were the case, morons would be the best writers, and this obviously is not true. Thus the answer to the dilemma is not to avoid the range of stylistic choices: it is rather to make the broad range of writing as easy and familiar as the relatively narrow range of speech.

Hence, the object of this unit of study is to familiarize the student writer with a repertory of stylistic possibilities, to offer him by one means or another opportunities to practice the art of linguistic manipulation. Much of this is fairly mechanical, but it should not be overlooked that underlying the mechanics is an esthetic. It is not enough to be able to see possibilities of choice. The choices themselves must be made with some end or ideal in mind. Granted that style is not a matter of right versus wrong choices. In the infinite gradations between good and bad there are still some rough guidelines. The evidence is clear that among many generations of readers there are large areas of agreement. On the one hand we can recognize idiosyncrasy in style--who could confuse the prose of Henry James, with Mark Twain's, or that of Faulkner with Hemingway's?--but on the other hand there is a consensus of value judgments. Personal tone aside, it is possible to distinguish a passage which is clumsy and obscure from another which is witty and clear, and that without being hopelessly subjective.

And so the systematic study of the art of picking one's way among the possibilities that the grammar of the language allows is what we mean by style. And in turn, we pick our way through these possibilities not aimlessly but with some general principles in mind. Of such principles there are, no doubt, many. But we will concentrate on two: precision and elegance.

By elegance we mean a great deal, but one of the things we do not mean is fanciness, decorativeness, gingerbread or preciousness. Indeed, we mean the opposite. Scientists speak of an elegant experiment, an elegant generalization. We are using the word their way. It is possible to calculate the number of people in a room by counting the legs and dividing by two. It is more elegant to count heads. Similarly, the elegant utterance gets the most mileage out of the least language.

Precision is easier to define. It is justness, exactness. When one is learning a foreign language, he often says not what he wishes to say but what he can say. The language is wagging him. The good stylist is in control; he wags the language. In sum, then, if precision is to strike on the target, elegance is to get there by the shortest route.

How do we achieve these goals of precision and elegance?

In the first place, WRITE A DRAFT! You can't revise prose that doesn't exist; and it doesn't exist until it gets on paper. The world is full of non-writing writers. It's all very well to talk about writing, to think about writing, to contemplate writing. We do this with golf or piano playing as well. But to be a golfer or pianist you have to put your hands to the instrument and do it yourself. Then and only then do you have something to work with.

The second step is REWRITE. Good papers aren't just written, they're rewritte. It is not particularly important that the first draft be good. Once you know this, you lose many of your inhibitions and can write freely. Don't worry. Everything you put down can be changed or thrown out. You are talking, at the first stage, to nobody but yourself. There is this advantage to letting your pencil rip and putting down everything you can: it is easier to work with ample materials than with scanty material. Think of yourself as a tailor: you can't make a suit without cloth. If you learn to cut, fit and sew you know that you can come up with something presentable, even stylish, and you will take it for granted that your project, in its early stages, will always look hopeless to on outsider.

How do you cut, fit and sew prose? That is our business in this sequence of instruction. We are going to concern ourselves mainly with small units, sentences or short strings of sentences--what we might call sub-paragraphic units--and face directly the practical question: how, beginning with what you have, do you make it better? How, in other words, do you manipulate your material? For convenience we are going to divide the most common processes of revision into four categories and deal with them separately, as far as possible.

The labels of these four categories are transformation, relocation, eliminatio and expansion.

1. Transformation. Here is the largest range of possibilities of change. It encompasses all changes in the form of the utterance, such as passive to active, declarative to interrogative, past to present, etc. But we would also have this category include syntactical substitutions, a wide range of possibilities in itself, for here we find such things as the mutual interchangeability of word, phrase and clause.
2. Relocation. Here we make changes in the linear order of the utterance by moving syntactical elements about.
3. Elimination. This is the process of cutting and squeezing our text to get rid of tautologies, logically extraneous or irrelevant matter, and the like. What exercises do you need to reduce a fat text into a lean and shapely one?
4. Expansion. How do you put muscles into a scrawny, undernourished text? This comes down to techniques for expansion through illustration, amplification, emphasis, and even--under certain circumstances--repetition.

In brief, we can reduce the principal possibilities of textual revision to fourwords: CHANGE, SHIFT, PUT, CUT. The material which follows will fall, accordingly, into four sections which will deal with these possibilities in isolation, more or less. We add the important qualification of "more or less" because it is both difficult and fruitless to construct "pure" cases. In any event, the student should bear in mind that the final object of all this study is that he be able to confront his own manuscript and revise it for the better. In this task he will probably find no pure cases, and in any event there will be no one to tell him what he is supposed to look for. What follows, in other words, should be thought of as musicians' exercises: they are not in themselves what you finally intend to do--not exactly--but they do make it possible to do that final thing well.

I. Transformation

The root idea of transformations is simple enough. We begin with the notion that all possible utterances in the language can be reduced to a set of irreducibl "kernel" utterances. This conception is no harder to grasp than parallel conceptions in the physical sciences: all compounds can be reduced to about a hundred elements; all physical behavior can be reduced to a set of laws of energy and motion.

All possible grammatical utterances in the language (for all practical purposes, an infinite number) are generated by transforming and combining these kernels. Clearly, if we wish to generate only grammatical statements the process of transformation will have to be lawful, not random. Hence, a transformational grammar depends upon the discovery not only of the kernel utterances of a languag but also of the rules which govern their transformation. Simple as the underlyin idea might be, the grammar that develops from it is very complicated. It consist largely of mathematical formulae designed to generate "all and only" grammatical utterances in the language.

Our business here and now is not with generative grammar as such, so we can ignore the mathematical formulations. As speakers of the English language we already know them in one important sense. That is, we can perform these transformations as speech acts. A formula like

$$NP_1 - Aux+be+en - V - by\text{-}NP_2$$

looks strange indeed, but actually it is nothing but a generalized (that is, mathematical) statement of how we transform an active statement like "The man eats the apple" into a passive statement like "The apple is being eaten by the man."

Knowing a language, in other words, consists of knowing, among other things, a large stock of transformations. How to formulate them is the grammarian's business; how to do them is the speaker's business. As a speaker of English you already can do these things, and so we can proceed with transformations, ignorin the formulations.

To put it quite untechnically, we are interested in how the language can put things in so many ways. Obviously, English is fantastically flexible--but the question we want to face now is, can we put our fingers on some of the chief me which makes it so flexible? Suppose you write a sentence and then decide that you don't like it. No doubt there are countless alternative ways to say it. But simply knowing this is liable to be frustrating unless you have at your command some of the means themselves.

The problem is simplified by the fact that you do have a good stock of these devices at your command; you use them by the thousand in your daily speech. The main difficulty is that you use them unconsciously. Generally, words spill out without much effort or premeditation. Writing, however, is a conscious act. It is slow where speech is rapid, laborious where speech is effortless. Why it should be that something that can be done at high speed with no trouble at all should become difficult when we do it deliberately is very hard to explain. We leave that to the psychologist. It simply remains a fact that for the writer it is necessary to raise a stock of linguistic devices to the level of consciousness.

Our problem is this: how to rewrite? Given a sentence with which we are dissatisfied, what means are open to us to revise it? We have set out to examine four possibilities and we are now concerned with the first of these: to take what we have and change it into some other form--in other words, transformation.

To begin with, let us eliminate one device, namely simple lexical substitution, taking out a word you don't like and putting a better one in its place. Suppose you have written, "The Cubs beat the Dodgers, 2-1." If you are a Cub fan, you might rewrite the sentence to read, "The Cubs humiliated the Dodgers, 2-1."

This is not transformation as we are using the term, since it does not involve any change of structure in the utterance. It is merely the substitution of one word for another which is structurally equivalent. This is the study of diction, or choice of words. Diction is generally considered a separate topic, to be considered elsewhere. Nevertheless, there is one aspect of it which can usefully be dealt with here, and so we proceed, at the risk of leaving a small "bump" in the logic of our exposition.

One of the characteristics of the English language is the ability of words to change functions. Consider:

(a) He hit the ball into the outfield.
(b) He got a solid base hit.
(c) The pitcher was charged with a hit batsman.

The word "hit" functions as a verb in sentence (a), a noun in sentence (b), and an adjective in sentence (c). Here is one more illustration of the principle:

(a) You have to pump hard to go up the hill.
(b) The hard will outlast the soft.
(c) A softball is actually a hard ball.

Here the word "hard" is, in sentences (a), (b), and (c), respectively, adverb, noun and adjective.

These are not by any means unusual instances; rather they illustrate the general nature of English words. Some may be more adaptable than others, but flexibility is the general rule. Sometimes, as with "hit" and "hard," the words can change funtions without change in form. But there is some machinery in the language which makes for still greater opportunities for the phenomenon to take place. Frequently words do change form in order to pass from one function to another. And so we have:

(a) I agree to the bargain.
(b) He is an agreeable young man.

(c) We concluded the *agreement*.
(d) We parted *agreeably*.

Here "agree" in sentence (a) is a verb. In sentence (b) it has been transformed into an adjective by the addition of the suffix "able." In sentence (c) the suffix "-ment" transforms the base word into a noun; and in (d), the suffix "-ably" transforms it into an adverb.

Any speaker of English can readily supply examples of such suffixes, and string out series like mother-motherly-mothering-motherhood; apply-application-applicable-applicability; etc. And when he thinks of it, he can cite a number of prefixes as well: bar-debar-disbar; prison-imprison; flower-deflower; concert-disconcert; etc.

Each of these examples illustrates one of the processes by which transformation takes place in English--a process called *derivation*. The affixes--that is, both prefixes and suffixes--are called derivational affixes, and the words that are produced by adding them are called derivatives. The term makes good sense. By adding "-ment" to "agree," we *derive* a noun from a verb.

In passing, we should briefly distinguish derivation from a second quite different kind of transformation that takes place by means of affixation in English The second is *inflection*. It is true that English has lost most of its old inflectional system, but what remains operates largely by means of suffixes (never prefixes). Thus, we have "-s" that distinguishes third-person-singular "talks" from the common form "talk"; we have "-s" that distinguishes plural "books" from singular "book"; the "-ed" that distinguishes past tense "jumped" from present tense "jump"; etc.

Note that inflection alters the grammatical sense, enabling us to make distinctions between singular and plural nouns, past and present verbs, comparative and superlative adjectives, and the like. Such distinctions are, in a sense, automatic. We cannot use the present when we mean past, nor singular when we mean plural, nor comparative when we mean superlative.

But derivation is, in the same sense, optional. Where we have no choice between inflected forms, "She has a son," and "She has sons," (since both of them cannot be true)--we can range more or less freely among the derived forms:
She is a dedicated mother.
She is motherly.
She mothers her sons.
She makes a career of mothering.
She makes a career of motherhood.
Her main characteristic is motherliness.
. . .etc.

By means of derivation we can transform a word from one function to another, as from the noun "mother" to the adjective "motherly"; or, sometimes, we can transform "sideways" within a given function, as when the base noun "mother" yields "motherhood" and "motherliness," also nouns. The important point is that these derivatives offer us grammatical alternatives--or, in other words, allow us to write different kinds of constructions-while still remaining in the same general semantic area. This is certainly true of the derivational suffixes, thou we might note that the prefixes generally alter (frequently reverse) the meaning while leaving the function unchanged: happy-unhappy; appear-disappear-reappear; moral-immoral-amoral; member-dismember; etc.

Derivation, then, is like the machinery which contributes largely to the great flexibility of English words, which enables us to transform and substitute with such freedom. What are the implications of this fact of grammar for the writer? How is it important to rhetoric? The answer becomes obvious when we remember that writing is the process of making choices in language--and rewriting is largely the process of making substitutions for those original choices. It follows, that the more we know about the possibilities of choice, the larger our repertory of grammatical devices, the more flexible we are, the more readily we can pick our way about, select the construction that most precisely fits our needs, and, in general, bring to bear as much as possible of the arsenal of the language. Thus, the thing to do is to develop a general awareness of this potentiality of language through the actual practice of writing.

As a preliminary step, we should note that we are dealing here with two types of transformations, in each of which a word can change function. We have just been talking about the agree-agreement-agreeable type, in which there is a change of form created by affixation to a base. These we call derivatives. But there is also the "hit" and "hard" type, in which no change of form takes place. Thus, in this sequence of sentences:

(a) He hit the ball into the outfield.
(b) He got a solid base hit.
(c) The pitcher was charged with a hit batsman.

the word "hit" changes function--verb in (a), noun in (b), adjective in (c)--but does not change form.

Substitutions of the "hit" and "hard" variety are commonly termed functional shifts. There seems to be no point in attempting a systematic analysis of functional shifts. It is enough to note that an enormous number of English words are, or may be, shifted in this way. "Tree" is most often a noun, but we can tree a bear. We can paint a fence, but also fence a yard. People live in houses; but the structures house the people. And if we live in a house trailer, the word becomes in effect an adjective.

In other words we have a large shifting population of words, of varying degrees of flexibility in their ability to move from function to function. This being so, we will make no attempt to classification, but move directly to our main concern: of what use is this knowledge in the process of rhetoric? Let us look at an example taken from one of the illustrations in the preceding paragraph:

We got the bear to climb up a tree.

Imagine this sentence imbedded in the context of a description of a bear hunt. It would probably not stand out. Certainly it is not ungrammatical. In the flow of the narrative, it would pass muster.

On the other hand, the sentence is not really good. It is wordy, cumbersome. We can improve it by a simple transformation, remembering that "tree" as a verb is a functional shift of "tree" as noun. This gives us:

We treed the bear.

Why is this better? We have reduced a nine word sentence to four, a good thing in itself provided that no necessary information is lost in the process. In this instance, the four words communicate as much as the original nine. But better yet, we have replaced a flabby verb phrase, "got [the bear] to climb up," with a single sharp verb, "treed."

The path of least resistance is to use a limited group of common verbs which have a broad range of application and then to specify the action in a later construction, usually a noun. Not only is this wasteful yielding loose sentences when we should be striving for tight ones, but it results in a colorless verb vocabulary. The thing to look for, then, is the possibility of such simple, economical transformations as these:

He made an emulsion of oil and water.
He emulsified. . .

He hit a slice into the rough.
He sliced. . .

She put a diaper on the baby.
She diapered . . .

He used documents to support his case.
He documented . . .

We built a fence around the yard.
We fenced . . .

Compare the verbs "made," "hit," "put," "used," "built" with the group "emulsified "sliced," "diapered," "documented," "fenced." The second list has more concreteness and character.

Coming back, now, to our original sentence, "We got the bear to climb up a tree," we can see now why it is less than the best. But you may protest that we are making far too much out of very little.

If a sentence like this were an isolated case of its kind, you would probably be quite right. But generally the writer who is guilty of a sentence like this will be doing it consistently since he is, after all, doing it unconsciously. So we are not really talking about an isolated sentence at all, but a tendency. Multiply that sentence by a dozen or score and you have a page that is wordy, flat without character—in a word, dull.

Now we are ready to put what we have learned into practice. To do this we can use a special kind of finger exercise. We'll look at the exercise quickly once, then back up and take a more leisurely view of it. The exercise involves two steps, change and fit. Given a sentence, we change it into several other sentences by using derivational affixes and functional shifts. This is the first step, the change step. The second step is more complex. Given our set of variant forms of the sentence, we write contexts for them. The point is that it is usuall impossible to judge sentences out of context—each, in its own proper environment, may be equally good. And so the object is to design contexts appropriate to the various versions.

Now let's take a more leisurely view, one in which you can participate more activ
We are given the sentence

(a) The decoration on the cup was two thin lines of silver.

Now using derivational affixes, we can transform this sentence into
(b) Two thin lines of silver decoratively circled the cup.
Here the form "decoration" is changed to "decoratively" by changing the affix "tion" to "tively." By using both derivational affixes and functional shift, we can write a second transformation:
(c) Two thin silver lines decorated the cup.

Exercise 1.

Now for each of the following sentences produce two or three transformations by using derivational affixes, functional shifts, or both.

1. The border of the page is decorated with flowers.
2. We gave the lawn a thorough wetting with the sprinkler.
3. Flannery lost the fight in the fifth because of a bleeding nose.
4. After the preparations have been made, the patient is given anesthesia.
5. Some birds, like the robin, build nests in trees, while others, like the whip-poor-will, make burrows in the ground.
6. We decided to write a second version to improve the first.
7. The new owners decided to put a screen around the porch, have a fresh paint job done on the main building, and set new glass in all the windows, all of which are improvements in the old property.
8. By means of accounting processes we established how all the money had been spent.
9. The old man, always ready to talk, dispensed enlightenment to us on the ways of the world.
10. The bride was delayed bacause she discovered at the last minute that she had a tear in her gown.

We said that this kind of practice involved two steps. You have completed the first of the two, the change step. The second step is to make up contexts appropriate for the various forms of the sentences you now have; that is, you write a sentence or two for each of your sentences to follow. As an example we will develop contexts for these sentences:
(a) The decoration on the cup was two thin lines of silver.
(b) Two thin lines of silver decoratively circled the cup.
(c) Two thin silver lines decorated the cup.
And these are the contexts (in which we will indicate the position of the original sentences by a long blank):
(a) The cup itself was pink, but________________________________.
(b) A thin silver line ran down the handle of the cup and________________.
(c) A heavy silver line ran around the saucer and______________________.

In developing these contexts, we try to arrive at a situation in which sentence (a) will fit context (a) and not contexts (b) and (c), sentence (b) will fit context (b) and not contexts (a) and (c), and sentence (c) content (c) and not contexts (a) and (b). Such a situation is a feature of language familiar to you, one which in the study of grammar is called complimentary distribution. Here we find it on the rhetorical level. At this level, however, the patterning is much less rigid than at the grammatical level. More often than not, alternative forms of a sentence will fit into some of the same contexts more or less well: thus the writer must sometimes choose which of several serviceable forms is most appropriate

In our sample sentences and contexts, context (a) will permit all three sentences to follow it; only the first sentence fits well, however, for only in the first sentence is the repetition of "the cup" significant. Context (b) will permit only sentence (b), for sentences (a) and (c) in this context suggest that the thin silver line on the handle is not part of the decoration. Context (c), though again permits any of the three sentences to follow. Not all follow equally well though. Sentences (b) and (c) are more appropriate than sentence (a), because they are structurally parallel to the context sentence. And sentence (c) is more appropriate than sentence (b). The word "circled" in sentence (b) is an elegant variation of "ran around" in context (c). Thus, although the choice of variant forms in the change and fit exercise is not automatic, yet it is based on fairly obvious and objective considerations.

Exercise 2

In exercise 1 you transformed each of ten sentences into two or three different sentences. Now write a context for each of the first five of the original sentences in exercise 1.

Exercise 3

Write a context for each of your transformations of the first five of the original sentences in exercise 1.

Exercise 4

Determine which of the contexts and sentences are interchangeable, choose one most appropriate fit of sentence and context, and justify your choice.

In the preceding section of the unit we sought to extend our awareness and control of the flexibility of the language by looking at one means of transformin sentences, the use of derivational affixes and of functional shifts. Now we want to shift to a second kind of transformation. The second set of transformations can be schematized by the formula

Xword----------Xphrase---------Xclause, where X is a nucleus of any kind.

(We recognize these as the syntactic units we dealt with in the preceding section. Now we are interested in how to change the form of the utterance to get from one to the other.)

For example, take the adjective "running":

(a) I saw a running man.	Adjective
(b) I saw a man on the run.	Adjective Phrase
(c) I saw a man who was running.	Adjective Clause

These are transformations. In each case we have changed the structure of the predicate. Semantically, the three predicates are not exactly equivalent; neverthele their meaning is sufficiently similar so that all three could seriously be considered as alternatives in the revision of a text.

In fact, we can consider this trio a kind of rhetorical paradigm. In the actual practice of revision it would be a good policy not to be too strictly paradigmatic, but to be free and easy, as here:

(a) It was a secret transaction.
(b) It was a transaction behind the scenes.
(c) It was a transaction which was not made public.

And of course we can do the same thing for adverbial modifiers:

(a) Our planes leave punctually.
(b) Our planes leave on schedule.
(b) Our planes leave when they are scheduled.

And in the same fashion we can transform the noun:
(a) He kept his promise.
(b) He kept to his promise.
(c) He did whatever he promised.

None of these illustrations are perfectly strict transforms. But there is no reason why they should be for our purpose, which is to develop our flexibility with the language. In fact, you should be free and easy, and let your imagination go.

Here is a miscellany of further illustrations of the "paradigm":

We'll discuss the matter eventually.
We'll discuss the matter after a while.
We'll discuss the matter when I am ready.

I promised to do it soon.
I promised to do it before long.
I promised to do it as soon as I could.

He hit the ball infallibly.
He hit the ball without ever missing.
He hit the ball every time he swung.

The car was too expensive.
The car was beyond his means.
The car was what he couldn't afford.

Observe that in this kind of manipulation of expression, many things happen. For example, the shortest one is not necessarily the best. It sometimes becomes a question of which is the most precise. Generally speaking, as you change your language, you change the meaning of your language. One can say:
He measured the distance around the rim of the circle.
or: He measured the perimeter.
and we will agree that the meaning is substantially the same; the first is simply long and clumsy for lack of the precise word. But consider this pair:
That is an animal which I captured.
That is a captive animal.
Now the case is different. "Which I captured" has more information that "captive." And so brevity is not the criterion here. Semantically, the two utterances are quite different.

We might note, too, that as we transform a single word or phrase into its corresponding clause, we must add another verb. This is good if we have that much more information to pack into the sentence, but bad if it results in mere padding--that is, if the verb is "empty." Thus, when we contrast:
He is a man who can be trusted.
He is a trustworthy man.
the preference would usually be for the second on the grounds of brevity. The verb phrase "can be" is relatively empty of semantic content. It is there simply to supply the necessary verb for the clause. (I am far from denying, however, that there may be grounds for choosing the first version. It may be better rhythmically; we may want the length to give deliberate slowness, or emphasis. Generalizations are useful, but they should not be taken for dogma.)

But now consider this pair:

He laid out the instruments so that I could reach them conveniently.
He laid out the instruments conveniently.

Here the clause substantially changes the meaning, and is thus important. We can't reject it for the phrase simply on grounds of brevity. "Conveniently" is not sufficiently specific. We mean convenient in the sense that the instruments can be grasped without hesitation or fumbling. But suppose we try another transformation:

He laid out the instruments within reach.

And that won't do either, because it means simply that the instruments are not so far away as to be beyond reach.

The point of all this not that you should be long-winded, but rather that you should not apply the principle of brevity naively.

Exercise 5

Now construct five or six illustrations of your own of the transformation formula Xword-----------Xphrase-----------Xclause, taking X to be an adjective, adverb, or noun. First compose 5 or 6 different sentences. Then in each sentence, transform X (an adjective, noun, or adverb) into an Xphrase. Last in each sentence transform the Xphrase into an Xclause.

Still another discovery we make as we transform our utterances is that not only does the language lend itself to transformation from one kind of structure to another, but also to transformation "sideways"--for example, from one kind of adjective clause to another.

(a) We must consider the sum of what Shakespeare wrote.
(b) We must consider all the writing we know to be Shakespeare's.
(c) We consider everything that is in the Shakespeare corpus.

And in this "paradigm" we learn a special lesson. As we look at the last form we realize that it is a tautology, a needless repetition. The single elegant word corpus means the same as everything in the author's known output. Therefore, after making a sequence of revisions such as those above, we would probably junk the adjective clause altogether and settle for the simple noun construction, "...the Shakespeare corpus." This is a good illustration of how the process of revision frequently works.

"Sideways" transformation amounts to nothing more than a complicated form of substitution. In its simple form it is nothing more than the substitution of one single word for another. To put it otherwise, this is the problem of diction at a different level. There is a remarkable similarity in at least one respect: as with diction, it is virtually impossible to find exact synonyms. Each variant of the construction throws the utterance into a different semantical light, more or less. Notice, for example, in each of the following pairs how much the transform changes the tone and overtones of the sentence.

He knew it by heart.
He knew it cold.

He climbed over the hill.
He went over the hill.

He is a man with an opinion.
He is an opinionated man.

This a woman who fell down.
This is a fallen woman.

He is the man who came with me.
He is my companion.

Exercise 6

Now apply the Change and Fit Exercise to the Xword------Xphrase------Xclause transform pattern. Each of the following sentences uses an Xword, Xphrase, or Xclause. For each sentence you are to write two transforms. If the given sentence uses an Xword you change it to an Xphrase, then to an Xclause. If the given sentence uses an Xphrase, you change it to an Xword, then to an Xclause. And if the Xclause is given, transform it to an Xword and Xphrase. The second step is to compose a context for each of the sentences you now have. And finally determine which sentence in each set best fits each context.

1. The fence is what you have to hit the ball over to score a home run.
2. The man who marries her deserves a medal.
3. Since he had driven for a year without being in an accident he received a reduction in his insurance premium.
4. Social education is largely a process of creating inhibitions.
5. The results of much medical research indicate that the smoking of cigarettes causes cancer of the lungs.
6. Nearly everyone admires the Bible, but there are few persons who actually read it.
7. What the con man wants is everything you have.
8. What we take for intelligence in dogs is really affection of so great an intensity that the animal will do anything which pleases his master.
9. A man who has leadership will take command of a situation without thinking about it beforehand.
10. People of great wealth have a psychology which is different from that of ordinary folk.
11. The tragedy of most lives, a wise man said, is that most people do get what they want.
12. It is difficult for a man to realize that he is crawling along on the bottom of a vast ocean which is composed of air.

The third division of transformations that we will deal with is quite frankly a catch-all. As we said at the beginning of this section, a complete description of English transformations is probably impossible, and if one could think of it at all it would be in terms of something of the magnitude of the Encyclopedia Britannica. Hence it should be understood that it is not our present intention to work our way through English transformations. Rather, we have looked at a very small group of them, purely because they happen to be very useful in revising sentences. Having done so, we are nearly through except for a few odds and ends

Paul Roberts has demonstrated that English sentences can be classified into seven basic types (Understanding English, p. 185):

1. N V	Babies cry.
2. N V Adj	Children are noisy.
3. N V N	George shoots lions.

4. N IV N	Lions are animals.
5. N V N N	Albert gave Alice a tomato.
6. N OV N N	Albert called Alice a tomato.
7. There V N Adv	There were some men there.

Up to this point we have been concentrating on syntactical units within the sentence. Now it is time to be aware that it is sometimes possible to transform one type of a sentence into another. For example, the sentence "George hunts lions" is type three (NVN). We can transform it into something roughly like it if we say "George is a lion hunter," and that is type four (NIVN). Or take another case, "Gertrude is a beast." That is type four, but it can be transformed into type two (NVA) if we say "Gertrude is bestial."

Obviously, some sentences will lend themselves to transformation in this fashion rather freely, some will be stubborn. For this reason there is no point in attempting to be systematic about it. The most practical thing to do is be aware of the possibility, and to exploit it where it is helpful.

In the same fashion we call attention to the fact that every declarative sentence has its interrogative transform, (and vice versa, of course). For instance, consider these pairs:

> "Sideways" transformation amounts to nothing more than a complicated form of substitution.
> Is "sideways" transformation anything more than a complicate form of substitution?
>
> Each variant of the construction throws the utterance into a different semantical light, more or less.
> Does not each variant of the construction throw the utterance into a different semantical light, more or less?

Given the interrogative form, you can change it to the declarative. Given the declarative, you can make it interrogative. And this is a very handy resource in writing. Why? One of the most durable rhetorical tricks is to introduce a subject by asking a question which you intend to answer yourself. This is the well-known "rhetorical question." It is used in this paragraph. Do you think it is used well? Whatever your answer, it should be borne in mind that every weapon in your arsenal is useful, but you have to learn to use it. In the case of the rhetorical question, discretion is necessary. It obtrudes and is easily overdone.

Finally, we should remember that for every passive sentence there is an activ transform. This too, like all transformations, is reversible. Compare the subjects and verbs in the following pairs:

> We set up mast and sail on that smart ship.
> The masts and sails were set up by us on that smart ship.
>
> The preliminaries were completed by the seconds and the principals took their appropriate positions in the duelling circle.
> The seconds completed the preliminaries and the appropriate positions in the duelling circle were taken by the principals.

Again given the active form, you can make it passive; given the passive you can make it active. And this is an even more useful transform to control than the interrogative - declarative transform. Most beginning writers tend to shy away from active sentences in favor of passives. It is a difficult matter to explain. But one reason for it may be that a passive sentence uses up more words, so one fills up his page faster. Whatever the explanation, you should hunt out unjustifiable passives and transform them into sharp active sentences.

Exercise 7

Each of the following sentences represents one of the seven basic sentence patterns of English. You are to transform each sentence into a different basic pattern.

1. He did nothing.
2. At first sight his inaction is surprising.
3. At first a hundred London firms accepted the demands of the Society.
4. The large firms refused.
5. There were also the delegates of the trade councils which contained representatives of every trade in a particular town.
6. Already dissatisfied with the results of their policy, the shipowners were alarmed to discover that the Free Labour Registries had pledged their responsibility too directly.
7. Moreover, the men supplied by Collison to his patrons were the refuse of the labour market.
8. A workman of Socialist tendencies, George Barnes, a candidate of the Independent Labour Party at the general election, had just been elected secretary.
9. From the zeal which he had displayed in defending the Compensation Bill, when it was debated in 1897, one might expect that he would continue to advocate a bold policy of social reform.
10. It was under the banner of the dominant liberalism, that the old aristocracy of landowners, divided, as it was, into two hostile groups, had by a series of quibbles, successfully sustained, contrived to keep the leadership of a community more completely industrialized than any other in the world.

Exercise 8

The following sentences include both declarative and interrogative sentences. Transform each of the declarative sentences into interrogative form, each of the interrogative sentences into declarative form.

1. If we examine more closely the strictly social legislation introduced and carried by the Conservative Cabinet, we shall detect here and there a desire to oppose the growing demands of labour.
2. The Conciliation Act of 1896 was but the relic of the numerous projects which had been entertained by many Conservative philanthropists, while the great Labour Commission was sitting from 1891 to 1894.
3. Why not regulate disputes between employers and their men and enforce an orderly settlement?
4. Why not compel both parties to form themselves into recognized organizations?
5. Institute a system of arbitration between these two representative bodies, applicable to all disputes and fine whichever of the two refused to accept the decision?
6. But it had always been the object of the trade unions to escape financial liability of this nature, and we shall presently see the intense feeling which the question would arouse during the opening years of the twentieth century.

7. The Factory Act on the other hand had been introduced in 1900, before it was passed in its definitive form in 1901.
8. At that time the Boer War necessitated a great effort to furnish the needs of the army, and the Government, acting in concert with the secretaries of the Trade Unions, had broken both in the state workshops and in private firms engaged on war work, every regulation which hampered production, for instance the regulations forbidding the employment of women, work during the night and the system of double shifts.
9. Why not legalize for the future, breaches of the law committed with the tacit consent of the parties interested by empowering the Government to sanction these illegalities?
10. But the trade union officials protested, the bill was hung up and by the following session the provision which had aroused the workers' hostility had disappeared.
11. On this point, as on certain other matters of detail, the government, when the bill was finally passed had yielded to the demands of labour.

Exercise 9

You will have observed that the sentences in the preceding exercise were related in their content. In fact, they comprise a paragraph in Elie Halevy's History of the English People: 1895-1905, Vol. 1, p. 238. Read the original sentences in sequence, and you will be reading Halevy's paragraph. Read your transform sentences in sequence, and you will be reading a revision of Halevy's paragraph. Do so now, and compare the use made of the rhetorical question in each version. What does Halevy use the rhetorical question for? How is the use of the rhetorical question in the original superior?

At this point we put into practice what we have been observing and theorizing about. We shall do so at the end of each of the sections. To this end, we use a device whose invention is the result of a hint by Benjamin Franklin. We quote this passage from his Autobiography.

> About this time I met with an odd volume of the Spectator. It was the Third. I had never before seen any delighted with it. I thought the Writing excellent, and wish'd if possible to imitate it. With that View, I took some of the Papers, and making short Hints of the Sentiment in each Sentence, laid them by a few Days, and then without looking at the Book, try'd to compleat the Papers again, by expressing each hinted Sentiment at length, and as fully as it had been express'd before, in any suitable Words, that should come to hand.
>
> Then I compar'd my Spectator with the Original discover'd some of my Faults and corrected them. But I found I wanted a Stock of Words or a Readiness in recollecting and using them, which I thought I should have acquir'd before that time, if I had gone on making Verses, since the continual Occasion for Words of the same Import but of different Length, to suit the Measure, or of different Sound for the Rhyme, would have laid me under a constant Necessity of searching for Variety, and also have tended to fix that Variety in my Mind, and make me a Master of it. Therefore I took some of the Tales and turn'd them into Verse: And after a time when I had pretty well forgotten the Prose, turn'd them back again. I also sometimes jumbled my Collections of Hints into

> Confusion, and after some weeks, endeavour'd to reduce them into the best Order, before I began to form the full Sentences, and compleat the Paper. This was to teach me Method in the Arrangement of Thoughts. By comparing my work afterwards with the original, I discovere'd many faults and amended them; but sometimes had the Pleasure of Fancying that in certain Particulars of small import, I had been lucky enough to imporve the Method or the Language and this encourag'd me to think I might possibly in time come to be a tolerable English Writer, of which I was extreamly ambitious.

Like Franklin, we begin with someone else's writing. However, we deliberately alter the passage for the worse--dewrite it. At the outset, we shall dewrite the passage in a particular way. In this unit, for example, we are concentrating on transformation. Accordingly, we use primer sentences, awkward transforms, and inelegant structures.

The rules of the game are that you see only the dewritten passage at first. Then you try your hand at revision--preferably not once, but many times. Only then will you be shown the original version. Perhaps then, like young Franklin, you will experience "the pleasure of Fancying that in certain Particulars of small Import" you have improved on the work of the original author.

But it should be borne in mind that the object of the game is not to conceive of the original form as the ideal to be recovered. You may come close to it, or you may depart drastically. The important thing is to think of language plastically, of writing as a process. An utterance can always be changed somehow.

Further, the original form of the passage should not be taken as the final solution to the problem; rather, it should be taken as one of an infinite number of possibilities. Obviously the passages were chosen because they were (in our opinion) well written. Nevertheless, the authors' prose should not be confused with Holy Writ. It is neither sacrosanct, inevitable, nor perfect.

The dewritten passages which appear here and at the end of other units are constructed progressively. At first, each passage tries to concentrate on a single kind of bad writing. Consequently, revision of the early passages will be relatively simple. And the violations in the later passages in the exercise will be both less obvious and more mixed in kind, and the revisions will accordingly be more complex. Actually, it is almost impossible to keep the examples "pure."

Exercise 10

Using the various kinds of transformations we have been examining, revise and revise and revise the following dewritten passages.

1. Suppose that we lived in a state of paradise. There would be no work. There would be no struggle. There would be no obstacles to overcome. Could there be thought? No, because every motive for thought would have disappeared. Also, there could not be any contemplation. Why? Because active and poetic contemplation itself contains a world of practical struggles and of affectio
2. Two or more situations may be identical. The identity may even be scientifically exact. However, the outcome of one situation may not be the same as the outcome of the other situation. The outcomes cannot be expected to confo

to the same degree that the initial situations were similar. They may not conform to any degree at all.

3. Racial prejudice is found in the Western world today. It stems from a certain feeling which has been developed by our Western civilization. How did we acquire this feeling? Our civilization has expanded over the face of the earth. This expansion has been taking place since the last quarter of the fifteenth century of our era. Racial prejudice results from this, and we have given it a false intellectual explanation. Racial prejudice is not a distortion of Western scientific thought. Rather it is the other way about. We havedistorted science to justify our feelings.
4. One of the greatest tributes to the human race is the way in which the persecution of Galileo has been remembered. It is a tribute to a change of outlook. The change commenced quietly and yet it is the most intimate change the human race has encountered. A great thing happened with a little stir, and it may be doubted whether that had even occurred since a babe was born in a manger.

II. Relocation

Transformation is one way of making your first drafts better, one way of changing your sentence forms to make them more professional. Relocation, the shifting of segments of the sentence from one place to another within the sentence, is a second. This is a resource implicit in the nature of language.

Language is sequential, owing to the fact that we can utter but one word (indeed, only one sound) at a time. Hence, words, phrases and other syntactic units must be arranged in linear sequence. What determines the order of these strings of language?

At one level, the grammar of the language determines the order. For example, the sequence "Boy the prefers vanilla and chocolate" is grammatically not allowable. It must be "The boy prefers . . ." Choices of this kind are in the realm of grammar, not rhetoric, and therefore will not concern us here. But before we abandon the topic entirely, we should point out that there are some cases which seem to fall astraddle grammar and rhetoric.

Consider this sentence: "The man with the companion who had a red hat departed abruptly." Who had the red hat, the man or his companion? Because of this ambiguity, some people might call this sentence ungrammatical. We will not argue the point. It should be pointed out, however, that in speech the sentence is probably less ambiguous than it seems. If we say:

The man with the companion who had the red hat departed abruptly#

the first-named man seems to have both the companion and the red hat. But if we say:

The man with the companion who had the red hat departed abruptly#

then it would be understood that the man's companion had the red hat.

The fact remains that in writing we do not have all the resources of speech (assuming that even in speech that sentence is clear), and consequently we would be ill-advised to commit such a sentence to paper. Whether or not we care to call the sentence ungrammatical, it is cloudy rhetoric. But if we relocate the syntactic elements the clouds evaporate and the sentence is daylight clear. Thus: "The man with the red hat, who had a companion, departed abruptly." Or alternatively: "The man who had a companion with a red hat departed abruptly."

Getting back to our original example, "The boy prefers vanilla and chocolate," it is obvious that we can also say "The boy perfers chocolate and vanilla." Here there is no question of grammar. Furthermore, there seems to be no question of meaning. Does the order of the flavors change the sense of the sentence? Admittedly, not much. But we will discuss that point later. What needs to be pointed out here is that this is purely a case of rhetorical choice.

We should note that wherever we do have choices which are rhetorically determined, the units to be ordered may be of any level of syntactic order. That is, we can re-arrange (to put them in ascending degree) single words, phrases, clauses, compounded elements of all kinds, and series of sentences in parallel construction. Whatever the nature of the elements that comprise the sequence, however, their order is more or less significant--but never utterly insignificant.

We must postulate here that any difference in structure carries with it some change in meaning. Or to put it another way, only identical utterances have identical meanings. It is on the basis of this principle that critics insist that the paraphrase is not the poem. Carrying the argument further, it is also true that if you change a single word of the poem, or of a sentence, you have no longer the original poem (or sentence), exactly, but something different. It may be very slightly different--or that single word may make a startling difference occasionally--but any change in form recessitates some change, however slight, in meaning.

Clearly there are degrees of difference. From the most obvious they shade off to the imperceptible. And by imperceptible we mean now degrees of difference too fine for a given perceiver to discriminate. But one person's discriminations are not another's, so that here we are talking essentially about a shading-off proces Where the end point exists is indeterminate and depends upon the receiver, not the message. It is as if you were being fitted for eyeglasses and could not tell when the doctor made a slight change in the curvature of the lens. At that point the doctor has reached the limited of your discrimination. In a strict sense the two curvatures are different, but for you they are the same.

So with language. Suppose we consider the two phrases "a high building" and "a tall building." At one end of the spectrum there may be those who can make no choice between them. They would agree, of course, that "high" is one word and "tall" another, but would be hard put to define the difference between the two phrases. For such people, the two phrases are virtually the "same."

At the opposite end of the spectrum are people whose linguistic discriminatio is much finer. They might tell you, for example, that "a high building" is merely quantitative in connotation, telling us only that the vertical dimension of this building is greater than most of those with which it is being compared. But "a tall building" has a flavor of personification about it. It's not a mere matter of measurement. It stands tall and proud--and for some there may even be the marginal echo of Masefield's phrase, "a tall ship" to reinforce the sense of a beautiful man-made object embodying some of man's own aspirations. Further still, a linguistically sensitive person may respond to the very sound of the words. He may find the /h/ of "high" awkward and unpleasing between two vowels, as compared to the crisp vowel-consonant-vowel alternation in "a tall building."

Granted that these responses are personal, not to say private. The fact remains that an apparently trivial change in the form of language is nonetheless a change. As writers, we should sharpen our responses to language, refine our discriminations. The reason is not simply to develop our appreciation of language--though that comes, too--but to be able to control the responses of our readers. When you want your reader to shudder in sympathy it would be too bad if you made him giggle.

Now, to take an extreme example, consider the phrase "a nervous little man" in contrast with "a little nervous man." Here the words are the same; we have simply reversed the order of the adjectives. How much difference does it make? (Notice that in the second sentence of this paragraph we could have written, "Here we have simply reversed the order of the adjectives; how much difference does it make?" How much difference does that make?) At this point, if we perceive any difference at all it is better sensed than explained.

The fact is that the contrast in meaning between "a nervous little man" and "a little nervous man" is much too subtle to be suggested by conventional definitions. The customary test of looking up words in a dictionary is of no help to us. The difference in meaning arises from the different combinations of the words as the combinations are used in context. Similarly, the distinction between "a tall building" and "a high building" is not identifiable by reference to dictionary definitions. It is nonetheless a real distinction, and one which consistently characterizes some of the uses of "tall" and "high" in competent writing. Such distinctions in meaning are everywhere in our daily use of language, even though they are not described by grammar books or recorded by dictionaries. You handle them in speech because of your very extensive experience in using and unconsciously observing others using the spoine language. Similarly, one gains command of such distinctions in writing by his experience with the language, particularly with the written language.

In considering the possibilities of revising by relocating, we can begin with choices which are rather more obvious than that between "nervous little" and "little nervous," but we must move rapidly into choices which still less obvious, still more dependent upon experience with the language, with purely rhetorical choices. As always, rhetoric is bounded by grammar at one end, by taste at the other. Where the structure of the language (its grammar in other words) allows us a number of choices, then our selection among them is a matter of taste, or opinion. (It might be worth remembering, though that all opinions may not be equally good, that good taste or judgment in language, like good taste elsewhere, is developed by experience.) At the boundary, however, English grammar limits more or less strictly what we can or cannot do. There is far less opinion here. No native speaker would accept the sentence "In the well he found the oak old bucket." There is complete agreement that the noun modifiers in this sentence must be in the order "old oak." This is unquestionably a matter of grammar: we cannot relocate either adjective without a major change in meaning.

But then we can relocate other units in the sentence to arrive at the sequence "He found an old oak bucket in the well." Is this more, or less, grammatical than "In the well he found an old oak bucket"? Neither. Here, unquestionably, since both sequences are equally grammatical, is a matter of preference. Our preference may be determined by the context, so that it may very well be impossible to make a choice in isolation. But choice we have--and this is a matter of rhetoric.

Let us systematically consider the possibilities of moving words and word-groups about. First let us consider single words; and let us begin with nouns.

Nouns generally appear as subjects or complements, (i.e., "The dog bit the postman."", and as the headword of phrases ("under the table"), and clauses ("when he could"). In the latter two instances there is usually not much leeway for moving the noun about (though the entire phrase or clause may often be movable). Nouns as subjects and complements, however are more flexible.

Where both subject and object are nouns, order determines meaning. Take the sentence already cited: "The dog bit the postman." Certainly it is possible to reverse the position of the nouns: "The postman bit the dog." The meaning has changed rather drastically, however. It would be fair to say that the exchange of positions produces another utterance. Hence, we can exclude this from our list of rhetorical possibilities. Or, to put the matter more abstractly, in the pattern NVN, the N's are not reversible for rhetorical purposes.

However, there are two sentence patterns which seem alike but are really different. Suppose we say, "The postman gave my father a letter." This is NVNN, and the nouns can be moved about. Thus, we can say (with a transformation of one noun to a phrase) "The postman gave a letter to my father." Or, in the passive transformation, this becomes "A letter was given to my father by the postman."

In contrast, there are sentences like "The president appointed my father postman." Here again, NVNN. But this is a different type. We cannot reverse the order of the two N's in the complement. But the passive transformation is still possible: "My father was appointed postmaster by the president." A limited group of verbs, such as nominate, call, elect, appoint, consider (and a few others) produce sentences of this type. Some grammarians call such irreversible NN patterns objective complements.

But now let us look at another sentence type, "The point is here." This is NVAdv. Here we can reverse the sentence readily and arrive at "Here is the point." In most contexts that one can readily think of for these sentences, it seems to make very little difference which one chooses. Preference is another matter. You may like the sound of one better than the other, and you are free to choose.

But now consider a seemingly parallel case, "The dishes go there." This, too, is reversible, but this time the choice is not an indifferent one. "There go the dishes" sounds like a commentary on broken chinaware, in contrast with the former sentence, which is more like a simple direction.

These two examples illustrate the extremes--from a choice between Tweedledum and Tweedledee on the one hand to a pair of utterances on the other hand that are strikingly different in sense. We should remember, though, that we are not only moving the noun, but the adverb as well here. We cannot say that these phenomena are simply cases of the moving of nouns. To some extent, we are demonstrating also the properties of the adverb as it moves about. We said earlier, in another context, that we cannot keep our cases "pure." One thing affects another. In any case, theoretical neatness is not our interest here. We simply want to learn how to manipulate language.

One way of doing this is to apply the change and fit exercise to relocation. Given a sentence, produce as many transpositions as you can. Then given your set of variant forms of the sentence, write contexts for them. The point is that it is usually impossible to judge sentences out of context--each, in its own proper environment, may be equally good. And so the object is to design contexts appropriate to the various versions.

We begin with a simple example:
(a) Their language is the most difficult.
The only feasible alternative is:
(b) The most difficult is their language.

And now we set each in an appropriate environment:
(a) There are several languages spoken in the valley, but we concentrated on that of the Kikuru. Their language is the most difficult.
(b) All the aspects of the Kikuru culture are strange to the Westerner. The most difficult is their language.

And in this instance we could arrive at a situation in which sentence (a) will fit into context (a) but not (b); and sentence (b) will fit into context (b) but not (a).

And now we offer more examples for purposes of demonstration. This one is more complicated:

(a) The company gave my father a gold watch.

By relocating the three nouns (company, father, watch), we can derive a total of four forms of the sentence. Here are the remaining three:

(b) The company gave a gold watch to my father.
(c) My father was given a gold watch by the company.
(d) A gold watch was given to my father by the company.

Next we invent contexts, leaving blanks for our choice of sentences:
(1) My father's retirement from the railroad last year was a sentimental occasion. My brother gave him a new fly rod, my sister a paid-up life membership to the country club, and I contributed a matched set of golf clubs.______________________________ Too late we realized the irony: all the gifts were time-killers.
(2) Last year my father was retired from the railroad at a testimonial dinner. ______________________________
(3) He insisted that when he saved the child's life he had done nothing more than his duty. Nevertheless, ____________________ and a substantial reward by the family.
(4) He reaped the rewards of friendship that day. A life membership to the country club was donated by the Kiwanis; a set of custom-made clubs was presented by the Chamber of Commerce; and________________________.

We suggest that the "best" solution here is to put sentences (a), (b), (c), and (d) into contexts (1), (2), (3) and (4), respectively. It is worth observing that it is most difficult to justify the passive forms, especially (d). Here we have a good illustration of why teachers of rhetoric pronounce anathema upon passives in general. Most of the time the active form is handier. Notice that w could transform all of context (4) into active, in which case sentence (a) would fit.

Exercise 11

Here is a set of sentences, in each of which it is possible to relocate the nouns, or nominal elements, in various ways. Use these, for a beginning, as examples with which to do the Change and Fit Exercise.

1. Here is the money.
2. Now is the time for an active campaign.
3. The sun sets in the west.
4. The last is the best.
5. The old country doctor used to be paid in legal tender, live chickens, sacks of vegetables, and sometimes promises.
6. The bridegroom usually gives the bride a ring.
7. The communists and the Capitalists are in favor of abolishing private propert and of protecting free enterprise.
8. She complained to her psychiatrist of sleeplessness, suicidal desires, and skin blemishes.
9. Children, women and men symbolize hope, tenderness and strength.
10. As chimney sweepers, all golden lads and girls must come to dust.
11. A man feels fulfilled if he has a secure job, a comfortable home, a loving family, and a superior cigar.
12. We are endowed with the right to the pursuit of happiness, liberty, and life.

As to the relocation of verbs, we have little to say at the moment. The fact is that they do not move about in the linear order of the utterance in the same fashion that the other parts of speech do. To see this quickly, refer again to Paul Roberts' seven sentence patterns, introduced in the preceding section. The we illustrated patterns in skeleton sentences, but notice what happens to the verb when the patterns are expanded:

1. N V *Babies*, so often pictured as smiling and cuddly, *cry*.
2. N V Adj *Children*, whether eating or bathing, playing or watching television taking a trip or settling down for the night, *are noisy*, delightful noisy, noisy with all of the naive faith of the very young, with complete confidence that voices and ears can never wear out.
3. N V N A rather meek man who has never yet dared to contradict his wife, Ge to the amazement of all who know him, fearlessly faces and shoots li
4. N LV N Whatever your marital status, whatever your experience in peace or war, *lions*, you have to admit, *are* rather formidable *animals*, which says a good deal about George's wife.
5. N V N N From the first row of seats in the balcony, *Albert* *sent* *Alice* (the next performer) *a tomato*, a rather too ripe one at that.
6. N OV N N And then to add insult to Injury, *Albert*, with more enthusiasm and sincerity than the old auditorium had housed in some time, *called Alice a tomato*, a rather too ripe one at that.
7. There V N Adv Although it was not generally noticed, there were some other more mature men there who looked as though they would like tc

commend Albert for his forthrightness.

So what happens to the verb in the extended sentence patterns? It stays in the same position in the expanded sentences as it did in the unexpanded.

This bit of experimentation shows that in each of these sentence patterns, taken as is or expanded, the verb stubbornly insists on remaining where it is. Actually, of course, verbs do move about in English--but on another condition, namely that we subject the sentence to transformation. Thus, we can take sentence #7 above, "There were some men there," and change it to "Some men were there." But having done so, we realize that we have transformed the sentence from type seven to type one. Or, for a few more examples, we could relocate the verb by transforming to interrogative, "Were there some men there?" or (using one of the other sentences), by transforming to the passive, "A tomato was sent Alice by George." (Even in this last case the verb was not really moved; it still stands between the first and second nouns.)

It is convenient to deal with single-word-modifiers--adjectives and adverbs--together. The most common adjective position is immediately preceding the noun (or nominal elements). Thus we say "green grass," "blue sky," or "beautiful whatever-it-is" In this situation--with one trivial exception--we have no choice in the order of words: the adjective always precedes the noun. The exception is in such military terms as "Operation Overlord," or in a few cliche expressions such as "The insult direct."

Another of the most common adjective positions is that illustrated by Roberts' sentence type two: "Children are noisy" (NVA). Here the order is manipulable but stiff. We could say "Noisy are the children," just as we say "Happy is the day," or "Gone are the days." But such constructions sound faintly unnatural for ordinary prose; and are more apt to occur in poetry (as in the two examples cited). Nevertheless, the possibility exists and should be borne in mind. The only other possibility, to change "Children are noisy" to "noisy children" is once again a transformation, a change of structure from a sentence to a phrase.

It is when adjectives are strung out in series that they are most readily subject to change of order. Consider the phrase, "a tall, tanned, muscular man." We can schematize this phrase A_1 A_2 A_3 N. Set down in this way, it is easy to see that there are six combinations:

1 2 3 tanned, tall, muscular
2 1 3 tall, tanned, muscular
3 2 1 muscular, tanned, tall
1 3 2 tall, muscular, tanned
2 3 1 tanned, muscular, tall
3 1 2 muscular, tall, tanned

Grammatically, all are equally allowable.* When we make our choices, we must resort to such principles (as they happen to apply) as ascending, or descending, order of importance--climactic or anti-climactic; logical connections among the members of the series; or simply euphony--in which order does the series sound most pleasing to the ear?

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*A reminder is in order here. We are speaking of adjectives only. Distinguish between the adjective and the noun-adjunct (a noun modifying a noun). In the sentence "I found my old, worn baseball glove," you can move "old" and "worn", but (footnote continued on next page)

Even this does not exhaust the possibilities. We can say, "a tall man, tanned and muscular," and thence play around with our combinations on this basis. But we will postpone discussion of this possibility until we come to syntactic groups.

The same possibilities hold true of the adjectives in series in the Roberts' type-two sentence. Thus, if we say "He is unmannered, unlettered, unbearable," we have, once more, six combinations as above.

The English language, as is well known, is heavily dependent upon word order. For example, we translate the Latin "Canis mordet hominem". In the Latin, however you can manipulate the order of the words any way you wish and it still means the same thing. The endings, canis and hominem, distinguish between biter and bites: "hominem mordet canis" and "mordet canis hominem" mean substantially the same as "canis mordet hominem." But in English to say "bites dog man" or "man bites dog" wholly changes the meaning.

Since English has lost most of its old inflectional system it uses word order to do some of the things that the endings used to do. Hence, our word order is relatively rigid (as compared to highly inflected languages such as Latin). We have already observed that (notably in the case of verbs) syntactic elements are pretty well fixed in the order of utterance, or can be relocated only within rather sharply proscribed limits.

To this generalization there is one grand exception--the adverb. Nearly all we need say about it is that it can go almost anywhere. Take this sentence, "The lifeguard saved the girl." Suppose now we wish to add the adverb "only." How many ways can we do it? The diagram illustrates the possibilities.

1 2 3 4 5 6 7
The lifeguard saved the girl.

only

Here we have a case (extreme but typical) in which the adverb fits, so to speak, more than everywhere. That is, there are six slots, yet there are seven possibilities. In the order "The lifeguard only saved the girl," we have actually two different sentences, depending upon the distribution of the suprasegmentals

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not "baseball." That has to come immediately before the noun head. Also, you ca say that the glove is old and worn, but not that it is old and baseball. Also, i any of the adjectives themselves have modifiers, they stay with those adjectives. "I found my old, very worn baseball glove." "Very" modifies "worn," not "glove." Hence the pair of words hangs together, i.e., "I found my baseball glove, old and very worn."

2 3 2 2 3
3 The lifeguard only saved the girl #

2 3 2 2 3
4 The lifeguard only saved the girl #

(As a matter of fact, still further variations are possible, which you can work out for yourselves. Consider, for example, the effect, in sentence 3 of putting primary stress on "saved" and secondary stress on "girl.")

There are two main points to be made about the relocation of adverbs in the order of utterance. The first is that while the adverb is indeed highly mobile, it tends to re-structure the utterance as it moves about. That is, in practical terms, as you move the adverb you change the meaning, sometimes slightly, sometimes drastically. The illustration we have just cited demonstrates this point dramatically.

One might say that it is structure which signals meaning. Consider this pair

(a) He is unquestionably right.
(b) Unquestionably, he is right.

In sentence (a), the adverb "unquestionably" modifies the adjective "right." But in sentence (b) the adverb modifies the entire sentence. The subtle difference in meaning arises from this difference in structure. In (a) we have concurrence with the man's opinion, substantively. But in (b) we have concurrence with the fact that he holds a correct opinion.

As a result of this peculiarity of the behavior of adverbs, many textbooks advise writers to keep the adverb as close as possible to the head which you want it to modify. This is a rough-and-ready rule, but still generally sound.

There is a second main point to be made about the ordering of adverbs in the utterance. In some positions, as in "The lifeguard only saved the girl," the adverb produces ambiguity: The lifeguard only saved the girl, he didn't marry her; The lifeguard only saved the girl, the sailors didn't help; The lifeguard only saved the girl, and her boyfriend drowned. The ambiguity, as we have seen, is resolved in speech, but not in writing. This means that we must be alert for sentences of this type. It is simple enough to revise such a sentence to make our meaning clear. What is not so simple is to catch ourselves as we write. We tend to hear the sentence in our minds as we write it, and so at the time it seems clear and unambiguous. Another reader comes to it with no preconceptions and he is puzzled. If we don't have such a useful editorial eye (teacher or friend), we have to learn to re-read critically. A good general rule, which has a broader application than just the positioning of adverbs, is that if you can be misunderstood you will be misunderstood.

Exercise 12

The sentences below contain adjectives and adverbs which can be relocated. Do the Change and Fit Exercise as before, using these sentences for a beginning.

1. The hungry, uneducated, rebellious populace desperately demanded representation.

2. Doris said she alone loved John.
3. The natives of Nebraska decorate their bodies with jewelry of silver, aluminum, even gold, copper and iron.
4. His intention was to reform the grammar schools, universities and high schools.
5. He attempted to do it weakly.
6. Impetuously, he proposed a scandalous secret elopement.
7. Great tragedy is humbling, purgative, appalling, yet uplifting.
8. The lieutenant instantly told the corporal that he would be demoted.
9. Like many a woman, higher mathematics is elusive, demanding, beautiful and absurd.
10. Green grow the lilacs.
11. He only claimed he repaid him.
12. Our cities are becoming the victims of blight, smog and increasingly, the automobile.

To this point we have been dealing with the relocation of individual words. Now we consider word groups, namely phrases and clauses. Generally speaking there is a phrase and clause corresponding to each of the four form classes, N, V, A, and Adv. However, the syntactic groups do not always behave in quite the same fashion as their corresponding single words, and this is why we deal with the groups separately.

The noun phrase distributes in the same fashion as the noun, up to a point. Let us look at a simple NVN sentence. We can put a noun phrase in the subject side:

Over the fence is a home run.

or into both the subject and predicate sides:

Over the fence is more difficult than into the seats.

But when we try to construct a sentence in which we have the noun phrase on the predicate side only, (NVNp) we encounter difficulty. If we say:

The home run is over the fence.

we discover that the phrase "over the fence" has been transformed into an adverb phrase, and in fact the whole sentence has been transformed into another type. To put it in old-fashioned terms, the phrase now describes where, or how, or in what manner the action took place.

When we relocate noun phrases, then, we should bear this fact in mind. The structure signals the meaning. If we say "Over the fence is a home run," we are stating one of the ground rules of the ball park. But if we say, "The home run is over the fence," we are describing how this particular home run ball was struck.

The noun clause presents no such problem. We can put it on the subject side:

What I want is your happiness.

or the predicate side:

Your happiness is what I want.

or on both sides:

Whatever you wish is what I want.

Verbs are no problem at all, since by and large they cannot be easily moved, and their syntactic equivalents share this characteristic. Not only that, but "verb phrase" does not mean something exactly parallel to "noun phrase." A verb phrase is nothing more than a verb plus its auxiliaries. By verb clause we do mean something parallel to a noun clause--a subject-predicate structure that substitutes for a verb. But now the problem is, is there such a thing? Lloyd and Warfel (American English in its Cultural Setting, p. 155) suggest this:

Your mother is always "I told you so"-ing me.

Such a sentence may prove that the substitution is possible, but it also demonstrates that we have to stretch pretty far to prove the point. In any case, the "verb clause" is no more movable than the verb, and so for our present purposes we need consider it no further.

Adjective phrases and clauses pattern quite differently from adjectives. The general rule is that single word modifiers come before the headword, group modifie after. Moreover, the adjective phrase generally precedes the clause. Thus, in the noun cluster:

. . . the pitcher in the bullpen who is warming up

. . . the adjective phrase "in the bullpen" and the adjective clause "who is warming up" both independently modify the noun headword, "pitcher." Consequently the modifiers can be used together or individually--i.e., "the pitcher in the bullpen," or "the pitcher who is warming up." If we reverse the order of the phrase and clause, however, we produce a different structure and therefore a different meaning. Thus,

. . . the pitcher who is warming up in the bullpen

. . . is a noun followed by adjective clause followed by adverb phrase. The phrase "in the bullpen," now adverbial, modifies the verb "warming up" inside the adjective clause. Hence we have a clear semantic distinction between the two utterances. In the first we are told that it is the pitcher in the bullpen (no other) who is warming up; in the second we are told that the pitcher who is warming up is doing it in the bullpen (nowhere else).

This is the justification for the statement above, that the adjective phrase and clause come in that order. They can be reversed, to be sure, but then they no longer remain adjective phrase and adjective clause, both modifying the same headword.

On the other hand, adjective phrases, or adjective clauses, can be strung out in series just like adjectives themselves. In this case, the internal order of the string is just as flexible as if it were a string of adjectives:

. . . this nation, of the people, by the people, for the peopl
. . . this nation, of the people, for the people, by the peopl
. . . this nation for the people, of the people, by the people

. . .and so on, to nine possibilities.

Finally, let us return to a matter touched upon earlier. As we know, the string, "tall, tanned, muscular man" can be rearranged in nine orders; but also, it is possible to say, for example, "He is a tall man, tanned and muscular." Why? Does this not violate the rule that single-word modifiers must come before the noun headword? The rule is not being violated. When we join two adjectives with a function word, as in "tanned and muscular," we have created a syntactical group, in effect a phrase. Consequently that group comes after the noun.

Now a number of fresh possibilities of relocation are opened. We can use the formula above, of A N A and A, which yields nine arrangements, but also the formula N A A and A, as in "He is a man, tall, tanned and muscular," which yields nine more. In other words, given the three adjectives and one noun, the four words can be fitted together in at least twenty-seven ways!

Lastly, we touch upon the adverb phrase and adverb clause. About these, little need be said, since they behave exactly like adverbs. That is, they are almost completely flexible. Here is one illustration of an adverb phrase:

The boys roamed about, looking for a fight.

Notice that the phrase "looking for a fight" fits more or less well into each of the possible positions in the sentence. The adverb clause displays the same characteristic:

Anybody can master water-skiing if he learns to relax.

Here too, "if he learns to relax" can be fitted almost anywhere.

And this brings us to the end of our survey of the ordering of phrases and clauses.

Exercise 13

Once more do the Change and Fit Exercise, beginning with these sentences, each of which has phrases or clauses which can be relocated.

1. Birds in the trees fear no enemies.
2. He addressed the House of Commons with the utmost gravity.
3. He hit the ball everywhere but on the green, in the trees, over the fence, into the rough.
4. George Washington was first in peace, first in the hearts of his countrymen, first in war.
5. Of all possible worlds, this is the best.
6. The judge instructed the jury to ignore what they had read, what they had heard, what they had seen outside the courtroom.
7. He was the type, pale and reedy, that could easily be underestimated by the overconfident champion.
8. Chess is a game of geometrical imagination, of technical skill, of patience and daring, and even, in tournament play, of physical stamina.
9. It was a typical Detroit car, overpriced, overchromed, overpowered, overmechanized.

10. Wherever you go, Hawthorne assures you, a bad conscience, rotten with sin, corrupted by desire, poisoned by vanity, will be as unshakable as your shadow in the sunshine.
11. Under the counter is usually where black market merchandise is displayed.
12. In his nomination speech the Senator said, in effect, that his candidate was a man who was a friend to all men at all costs, a man who had never been on the wrong side of any issue because he had never been on any side, a man who put popularity before principles and even before party.

Exercise 14

Finally, as we did at the end of the preceding section, we put into practice everything we have learned in this section of the unit. We offer some dewritten passages--in which the order of the syntactical units has been scrambled--for you to manipulate freely.

1. To myself I seem, though what I may appear to the world I do not know, like a little boy only, diverting myself playing on the seashore, and finding, whilst the great ocean of truth lay all undiscovered before me, a smoother pebble or a prettier shell than ordinary.
2. Until the State comes to recognize the individual as a higher and as an independent power and treats him accordingly--a power from which all its own power and authority are derived--there never will be a free and really enlightened State.
3. I cannot resist forming a hypothesis on any subject, and so I have steadily endeavored to keep my mind free to give up any hypothesis as soon as the facts are shown to be opposed to it, however much beloved the hypothesis.
4. The cause of private property is tainted with evil, it has come to be widely believed, in the conflict between human rights and property rights, as it has been the fashion to speak of it, and property rights should not be espoused by rational and civilized men.
5. The naturalist, in his study of single groups of organisms, or of the faunas and floras of particular geological ages or regions, may specialize; but he is always aware keenly, no matter how far he may specialize, of both the relations of his specialty (and its limitations) to the whole realm of living things.

III. Elimination

Much earlier in this unit we said that in this unit we wanted to study style, the choices among the possibilities that the grammar of the language allows. We said further that the two principles by which such choices were to be made were precision and elegance--that is, justness or exactness and conciseness or the shortest route to the target.

You have probably observed that the methods of revision--of second, third, and fourth choices--at which we have looked thus far have been means of achieving precision. Each transformation and each relocation changes the meaning of the sentence, sometimes slightly, sometimes dramatically, enabling you to say exactly what you want to, enabling you to be precise.

In this section, we turn to a method of realizing the second principle, elegance, when we make our choices. Elegance in plain terms means that we expect a writer to say his piece in the fewest possible words. When he does not, the obvious remedy is to cut the excess wordage. Hence this section will deal with the art of cutting down--with elimination.

We cut for several reasons. Sometimes we cut because we have unintentionally repeated something that was already sufficiently clear--useless repetition. Sometimes we cut because we have included irrelevant ideas--irrelevance. Sometimes we cut because we've gotten tangled up in grammar and had to huff and puff to get out--puffy construction. As we go over particular examples of sentences that need cutting, you'll observe that a sentence might easily be marred by repetition irrelevance, and puffiness all at once, but for clarity we have to pretend for the moment that we have three distinct animals here.

A. Repetition

Repetition is not in itself bad. Like nouns, participial phrases, rhetorical questions and any other device of language, repetition can be used or abused. Properly used it contributes to the quality of even the best writing; abused it's bad. And it's abused when the writer slips it in as if unaware of it, as in this sentence:

> "There are many reasons for being critical of our contemporary world in which we now live today."

Very often it happens that the writer of a sentence like this one is attempting to strike a pretentious stance, attempting to pull off a snow job--and is thus more concerned for the how of his writing than for the what. He is more concerned to seem impressive than to be impressive. The result is that while the writer is so busy taking his impressive pretentious stance, the alert reader is asking "What in the world has the writer said? Does he mean 'our contemporary world of today' as opposed to 'our contemporary world of yesterday'? But that's nonsense: contemporary works like 'present' or 'now,' not like 'past' or 'yesterday'. Does he mean 'contemporary world in which we now live today' as opposed to 'contemporary world in which we then lived today'? More nonsense. As opposed to 'contemporary world in which we now lived yesterday'? More nonsense. Aaagh."

The writer who in this way strikes his stance at the expense of his economy loses his reader, too. But the reader's response is useful to us. Notice the kind of question the reader asked: "As opposed to what?" Of the phrase "to descent down" he would ask "As opposed to "to descend up? Nonsense." Of the phrase "necessary essentials" he would ask "As opposed to what? 'unnecessary essentials'? Nonsense." This is a very useful question when you are looking for useless repetition. The word or phrase or clause can be opposed in this way if it is a logically necessary word, phrase or clause: if you ask it of the phrase "roughly analogous" you find a satisfactory answer: as opposed to "precisely analogous." But when you cannot find a satisfactory answer, the questioned unit probably better be cut.

Exercise 15

Each of the following sentences contains segments of which you can ask "as opposed to what?" In a few cases, you can find satisfactory answers; in most there are no satisfactory answers. You are to (a) identify the segment (s) in each sentence of which it makes sense to ask this question (b) determine which segments(s) permit satisfactory answers, and (c) revise the bad sentences to eliminate the useless repetition.

1. The boy, frightened by the bloody apparition, sped swiftly out of the cemetery.
2. From the time that he first began to walk, he's had that curious halting gait.
3. The steaming hot coffee quickly warmed the men.
4. Anyones who wishes to understand comedy must recognize that it is not incompatible with a moral impulse.
5. From the point of view of an intelligent seventeenth century order of the centuries ago, many of the modern interpretations we make today of seventeenth century poetry are all wet.
6. It seems to me, that the problem as I see it is that the conventions of language change enough so that many of the twentieth century conventions not applicable to seventeenth century language.
7. The most frequent and striking instance of this that one sees everywhere today is the modern assumption that we often make that the poet tries always to express his own emotions, that the proper function of the poet is to express true feeling, his true feeling.
8. To make this assumption is to read all poetry as if it were the kind of expressive poetry commonly associated with Wordsworth.
9. The basic fundamentals of the case, though--the changing nature of language, the changing styles of poetry, and the changing social, religious, and aesthetic values assumed by the language and the poetry--make it clear that the aesthetic values assumed by the language and the poetry--make it clear that the assumption is obviously wrongheaded.
10. The poetry of the past, if its authors are not to be misunderstood, must be read in terms of the assumptions of the past, not in terms of the assumptions of the present.

There are instances of useless repetition which cannot be so neatly detected as those we have just been working with, instances similar but less obvious, as in the third sentence in this passage:

> The first snow fell, but it only intensified the cold, bristling everything still further--the half open gate, the dead woods in the yard, the air, and even his perceptions. Everything he saw, outside and in, was strangely categorized. The black tree trunks contrasted sharply with the white snow.

In the last sentence in this passage the verb makes the contrast of adjectives repetitious. The reader knows that black contrast sharply with white; he also knows that if snow contrasts sharply with something that is black, then the snow is not dirty, slushy, or nearly black. Thus in this sentence we can eliminate the adjective "white," and thereby eliminate the repetitious contrast of the adjectives:

> The black tree trunks contrasted sharply with the snow.

Now compare the use of the same sentence, unrevised, in the following context:

> The judge ridgidly compartmentalized all experience, drawing neat and crystal clear distinctions everywhere. He never saw the gray

> area between the ought and the ought not. For him the ought was always like white snow and ought not was like black tree trunks. And always and everywhere the black tree trunks contrasted sharply with the white snow.

Here the device of repetition is not useless as it was in the previous context. Instead it is used to make and to reinforce the writer's point, that over and over again the judge saw things as sharply contrasted. This comparison of the way in which an instance of repetition works in context suggests the kind of question one can ask to detect such rather subtle forms of useless repetition: "How is the device of repetition used in context?" In the first instance, we had to answer that it did not seem to be used for anything. In the second instance it was used to characterize a repetitive action. In other instances which only appear to be repetitious, one might answer that the repetition is used for identification:

> Helmer, the boy I was out with night before last, took me to a place that was nicer than this.

Or for definition:

> Parasites, living things that subsist upon other living things, can be found among both plants and animals.

Or for contributing circumstantial or interpretive detail:

> As he hopped the freight, the wind tipped off his hat, his last touch of respectability.

Or for emotional force:

> Yahoo as I am, it is well known through all Houyhnhnmland, that by the instructions and example of my illustrious master, I was able in the compass of two years (although I confess with the utmost difficulty) to remove that infernal habit of lying, shuffling, deceiving and equivocating.

What strikes us in such a series is not the logical force of each word, but the cumulative weight of the series itself.

These are some of the ways in which a writer uses rather than abuses the device of repetition. There are others like these, but the kind should be clear. When repetition is abused, though, one can often detect the abuse by asking eithe "What is it used for?" or "As opposed to what?"

Exercise 16

Each of the following sentences use repetition, either intentionally or unintentionally; thus each contains a unit of which it makes sense to ask "What is this repetition for?" or "As opposed to what?"

1. There were several dirty children, mud-smeared from head to toe, sitting on my davenport.

2. The position you have just heard, a fundamentally and basically unenlightened, misconceived, and downright wrongheaded position, represents rather less my own position than that of my opponent.
3. This kind of murky writing is not at all clear.
4. Sometimes, when reading the best literature of the past even on its own terms, one feels that the writer has successfully embodied the essential limitations of the human condition of people in any time.
5. Although science and the state of knowledge may progress forward, the moral limits of man in the human condition remain unchangingly static.
6. The rocket blasted with a good deal of force from the launching pad.
7. That day Pantagruel sailed between the twin islands of Hurly and Burly. Here we find no possibility of frying fish or cooking geese. We were told that Wide-nostrils, the colossal giant, had swallowed down every pan (stewpan, drippingpan or saucepan), every skillet, pot, kettle, cauldron and tureen in the whole land. Apparently windmills, his usual fare, were not forthcoming. (Rabelais, Gargantua and Pantagruel, IV, 17)
8. The house was not high priced, although it was not in good repair. The roof of the house had been damaged by hail, the windows were loose in their frames, and the foundation of the house was cracked open in several places.
9. All of the roofs need to be replaced. The roof of the barn is badly damaged on the south side, the roof of the house is splintered on the east and south sides, and the roof of the garage leaks all over.
10. Soon after they had rented their first very own private house all for themselves, she couldn't talk of anything else. If you said you needed to wash yourhair she answered that the roof of the house was in perfect shape. If you said you were going to church, she answered that the cupboards in the house were simply divine. If you said you were tired and wanted to go to bed, she answered that the bedrooms of the house were unbelievably beautiful.

B. Irrelevance

We can shift our focus now from the first of the frequent reasons for cutting sentences (useless repetition), to the second (irrelevance). Consider this paragraph:

> Dialect, one of the foremost students of which is Hans Kurath, often unobtrusively serves us in unnoticed ways. It sometimes serves, for example, as a sort of group glue. A stranger coming into a community from a different dialect region or group, an increasingly common occurrence in the modern world, may feel awkwardly embarrassed and apart from the community. Kids, enjoying the happiest period of their life, often deliberately devise an intentional in-group speech to establish group solidarity, togetherness feeling, and cohesion and to separate out those who don't belong, like teachers and parents, because they find security in being part of a group.

The effect here is highly diffuse. The paragraph, like the White Knight, seems to be riding off in all directions at once. Actually, there is a perfectly sound paragraph here, but it is obscured by four irrelevant additions: "one of the foremost students of which is Hans Kurath," "an increasingly common occurrence in the modern world," "enjoying the happiest period of their life," and "because they find security in being part of a group." The central concern of the paragraph is with functions of dialect, but each of these four additions introduced concerns other than this--students of dialects, modern social mobility, a misconception about life, and motives of group behavior. Thus they lead away from the central concern of the paragraph rather than developing it: thus they are irrelevant. Delete them and we get a passible paragraph.

We can cut it still more by taking out the useless repetition: "unobtrusively serves us in unnoticed ways," "coming into a community," "awkwardly embarrassed," "deliberately devise an intentional," "to establish group solidarity, togetherness feeling, and cohesion," "separate out". The result now is a still better paragraph:

> Dialect often serves us in unnoticed ways. It sometimes serves, for example, as a sort of group glue. A stranger from a different dialect region or group may feel embarrassed and outside of the community. Kids often deliberately devise an in-group speech to solidify group cohesion and separate those who don't belong, like teachers and parents.

That was a fairly obvious example; now consider a rather less obvious one:

> Language (which has been said by someone to distinguish man from the animals) sometimes confusingly causes more obscurity than clarity in our experience. Often, of course, it does bring clarity and order to our experience--whether by giving us a form by which to meet strangers (a far more important function of language in our highly mobile society than in the static backwoods society of a century and a half ago), or by giving us ways of classifying bits of experience one to another. But these very devices of order are at times confusingly misleading. If we think about thinking, for example, (one of the most elusive and pervasive functions of man), we are likely to think that it is like driving or hoeing or typing. Thus we may ask "Can you teach me how?" or "How can I do it more efficiently?" or "How do I start to do it?" or "What faculties do we use in thinking?" or "Do you get tired when you do it?" But we find that it makes no sense to ask "When did you start thinking?' or "Do you sometimes think faster than at other times?" And so, questioningly, we begin to wonder: do our earlier questions make sense? or are we asking them only because the word "thinking" has the same grammatical forms and uses as such words as "driving," "hoeing," or "working"? Is the grammar of our language, (a tremendous source of clarity and a vitally interesting study) in itself, misleading us here?

Again the paragraph seems to get off the main road every once in a while, trot along a side road for a little way, then jump back to the main road again. Again we have a respectable paragraph obscured by irrelevance and nonfunctional repetition. The three parenthesized clauses in the first, second and fourth sentences, and the parenthesized phrase in the last sentence, are the side roads. The first concerns the relation of man and the animal, the second the cohesive function of language, the third thinking and man, the last grammar and the writer But the main road, the central concern of the paragraph, is the relation of language and the confusion or clarity of our reflection on experience. The claus are thus irrelevant. And if we blue-pencil them, a fairly unified paragraph results.

The paragraph still isn't quite right, though. Notice the phrase "sometimes confusingly causes more obscurity than clarity." There's quite a bit of useless repetition here; "sometimes confuses more than clarifies." is better. Similarly, "by giving us a form by which" can be cut to "by a form with which," and we can cut "one to another" without loss. What of the phrase "confusingly misleading?" Nonsense. We can cut "confusingly." So too with "questioningly" in the last sentence. Again the result is a rather clean lined paragraph:

> Language sometimes confuses our experience more than it clarifies it. Often, of course, it does order and clarify—whether by a form with which to meet strangers, or by classifying or relating bits or experience. But these devices of order are sometimes misleading. If we think about thinking, for example, we are likely to think it is like driving or hoeing or typing. Thus we may ask "Can you teach me how to do it?" or "Can I do it more efficiently?" or "How do you start to do it?" or "What faculties do you use when you do it?" or "Does it make you tired when you do it?" But we find that it makes no sense to ask "When do you start thinking?" or "Do you sometimes think faster than at other times?" And so we begin to wonder: do our other questions make sense? or are we asking them only because the word "thinking" has the same grammatical forms and uses as such words as "driving," "hoeing," or "typing"? Is the grammar of our language confusing us?

Obviously irrelevance is sometimes difficult to detect. It is not often that one digresses to discuss bull fighting in the midst of an exposition on suprasegmental phonimes. More likely, the matter will be irrelevant to a particular portion of the discussion and may very properly belong elsewhere. For instance, the passage about Hans Kurath in the first version of our first paragraph could serve as the nucleus of another paragraph or more. The idea behind it is that there is a body of research and systematic knowledge on this aspect of our daily experience. Put thus, the idea is clearly relevant. In fact, it could serve as concrete support for the general idea of the cited paragraph. So the real question is not whether or not this passage belongs, but where it belong

One way of deciding this is to think of the sentence and paragraph as a chain, a series of links, all except the first and last of which connect both fore and aft. Thus of each clause or sentence you can ask "What in the preceeding structure does this develop further? What develops it in the succeeding structure?" By way of illustration look again at the first sentence of the original of the first paragraph:

> Dialect, one of the foremost students of which is Hans Kurath, often unobtrusively serves us in unnoticed ways.

The irrelevant clause does connect to something before it ("Dialect") but to nothing after it. When this clause is deleted, however, the remaining idea in the sentence is clearly developed by the succeeding sentence. It is linked. As a rule of thumb, then, look for links on both sides of the sentence, clause, or phrase. And if they aren't there, question the conceptual relevance of the questioned structure. Like all rules this one will not serve in all situations, but it is helpful initially in deciding what goes in the paragraph and what goes in the wastebasket.

Every writer needs a large waste basket. But the pain of cutting his work can be alleviated by the knowledge that sometimes the material he cuts can thriftily put to use elsewhere. Indeed, it may give him ideas for fruitful expansion of his topic. It needs to be said that we don't cut material simply because it is bad (though certainly that's one good reason). The writer's keenest anguish comes from cutting material that is good. He may feel that this is the wittiest, most graceful, most profound, yet sparkling statement he has ever made. All this may be true, but if it doesn't belong it has to go. If it really is that good, perhaps it deserves to have a whole new piece written around it. Save it. Reserve a drawer in your desk for bits like this. Do-it-yourself carpenters save left-over scraps of wood from their projects in this fashion. It adds up to quite a pile, eventually. You will probably never use any of it, but it makes you feel better.

Exercise 17

Each of the following paragraphs needs cutting, either because of irrelevance or useless repetition, or both. Rewrite them, cutting as necessary.

1. One can usefully think of writing in terms of economics. The economy of the nation has become increasingly complex. Economy can be stipulatively defined as the minimum expenditure to achieve and realize the required result desired. Sometimes too little is spent, the desired result, which may or may not have been needed, is not achieved, and the investment is lost. Similarly, the expenditure of words may likewise be insufficient to attain the desired result; one may inadequately say too little to be clearly understood or persuasively convincing.

2. Interestingly enough, the conceptual ideal of genre is like the ideational concept of dialect. This basic fundamental similarity between the two concepts shows up clearly when we think of genres and dialects as games, the multiplicity of which often confuses parents and doting grandparents. Toy manufacturers bring out new ones every year. But of both a dialect and a genre you can say that there are certain rules and regulations, you know wh I mean, for playing or participating in the game. One who customarily uses a lower middle class dialect of an agricultural area is probably likely to talk about the weather, which it has been popularly theorized has been adversely affected by nuclear testing. Similarly one who uses the epic genre, a genre which has not been employed by any modern poet, is likely to talk about civic ideals. There are rules, that is, for what kind of thing you say in a dialect or in a genre. Similarly there are likewise rules for how you go about saying these things--the use of certain selected sounds, words and structures in dialect and the use of the high style in the epic. The man who uses the dialect of a Harvard graduate to address Nebraska farmers in likely to be as unsuccessful as the poet who uses the language of the common man to write an epic. Both misunderstand and fail to use the rules of the game. Thus it makes a certain amount of sense to say that a dialect is to spoken English what a genre is to literature.
3. The story of the history of the language is an interesting one which can engross the attention of most anyone. One frequent way of presenting it which has been used by many students of the subject, among whom Leonard Bloomfield, Albert Baugh, and Charlton Laird are well known, is to personify language as though it were human, a device that linguists, a prosaic lot,

strangely share with poets. Thus the linguistic student of language may speak of a language as "descending" down from another language, as having related "relatives," or as "migrating" away from one place over to another.

4. Cutting or eliminating the dead wood in a sentence is all very well and good but the fact of the matter is that the most important difference between what a student writer writes and what a professional writer writes is often rather more frequently in what the professional writer adds to his sentence and what the student writer fails to add to his sentence. The student writer often makes his sentences to read like an outline, an entirely different genre or game, the rules of which are too often taught and too seldom understoon. The student's problem thus, which he has to solve, is not how to strip the sentence to the bare essentials of what he has to say but how to add only relevant additions.
5. In a literature comedy containing separated lovers, the stock figure of the go-between frequently occurs and is in fact indispensably essential to the movement of the action. This figure, like people whom you have known, may be guilty and morally defective or virtuous and morally circumspect, a condition for which more people should aspire. The figure may in some cases or instances in fact be even possibly insentient--a photograph. If it is a character go-between figure, it presents the playwright with a curious and perplexing problem. Comedy tries to exalt young love as an ideal experience and yet be believably realistic. The go-between as a friend of the lovers cannot diminish down this exalting, yet if he befriends the lovers against the usual standards of conduct for the older people of his generation and the conventional patterns of behavior in the society, he is likely to be morally defective.

C. Puffiness

We said at the outset of this section of the unit that there were three kinds of things to look for when you were revising by cutting. We've considered the first two of them--useless repetition and irrelevance--and are ready now for the third--puffiness. In this case the problem is not that we say the same thing twice, nor that we say things that ought not to be said, but rather that we have failed to select the most economical way to make our statement. Hence puffiness is a structural problem. What it comes down to is the fact that the structure of the language gives us a multitude of options. One of the factors in our choice of options is economy. Picking our way through these options, we change things around until the statement comes out tight and hard-packed. To a large extent this involves transformation--something we have already dealt with in more detail, the sequence of changes that an utterance can undergo. But necessarily we touch upon it now to a certain extent.

Thus, as you know, "I did this," a sentence in the active voice, is transformed into "This was done by me," a sentence in the passive voice. A speaker of the language, by definition, knows how to use the rules (or most of them) for such changes as this. He doesn't need a grammarian to tell him how to make plurals out of singulars, for instance. He just does it.

And so we can proceed quite empirically, using transformations without bothering about theory. Let us use a simple illustration:

I own a car. It is a Chevrolet.

Puffiness here is a result of failure to subordinate one simple sentence to another. When we ask ourselves how much new information is contributed by the second sentence, it is clear that nothing but the last word, "Chevrolet," adds anything. "It is a . . ." is empty, necessitated only by the grammatical need of a subject, verb and noun determiner. To put the matter another way, most of the second sentence overlaps the first. And it is this area of overlap that is wasteful, dull and dead. It is not interesting to read an entire sentence which has been constructed solely to add a single word. Certainly it is not economical.

In order to eliminate this empty wordage, we transform the two sentences into one by the simple process of substituting the specific "Chevrolet" for the general "car" in sentence one, and discard the rest. Which gives us:

I own a Chevrolet.

This is elementary. Not much more difficult is the process of subordination.

I own an old car. It is a Chevrolet. Just the same, it always starts in cold weather.

becomes:

I own an old Chevrolet which always starts in cold weather.

or:

I own a Chevrolet, old but a good cold weather starter.

or:

My old Chevrolet starts in the coldest weather.

Simple as this is, it can stand as an archetype of the process of eliminating puffiness. Paragraphs frequently present more complicated problems, but they are often simply combinations of relatively simple ones. Hence revision is best done by stages. You paint a picture one stroke at a time. And a dab here changes what exists somewhere else, and so you re-do that, and so on and on patiently. One must learn to write like a painter.

Let us put this advice to use with this paragraph:

> The city maintains a Board of Review to pass on motion pictures. This board, which is composed largely of widows of deceased Democratic aldermen, is, in effect, a censorship committee. It is responsible to no one and beyond it the citizen can appeal only to the Supreme Court of the United States.

Here the writing is far more sophisticated than in our previous examples. Surely these are not primer sentences. Indeed, such a passage would be acceptable in many publications. Nevertheless, it is loose and wordy. By removing useless repetition we can make it far more compact, and by removing puffiness we can make it read more smoothly. And so, for our first stage of revision, we might combine the first two sentences.

1. The city maintains a Board of Review to pass on motion pictures, composed largely of widows of deceased Democratic aldermen, which is in effect a censorship committee.

This sentence effects a subordination, eliminating "This board, which. . ." of the original second sentence. So far, good. But we have some new problems. The resultant sentence is bad because of the awkward placement of modifiers. The clause "composed largely of. . ." seems to modify "motion pictures" when it ought to modify "Board of Review" and the clause "which is in effect . . ." seems to modify "Democratic aldermen" when it ought to modify "Board of Review."

The difficulty arises from the fact that these modifers are too far from the headwords that they are intended to modify. Generally, in English, modifiers (especially of nouns) are expected to be close to their headwords. Conversely, when another grammatically possible headword is nearby, the sense of modification tends to gravitate toward it, creating an ambiguity.

And so we revise the sentence once more, moving the clauses into better proximity to their headwords.

2. The city maintains a Board of Review composed largely of widows of deceased Democratic aldermen, which is in effect a censorship committee, to pass on motion pictures.

We have settled the problem of the "composed largely . . ." phrase, but the "which is in effect . . ." clause still hangs awkwardly. It seems to modify "aldermen." By reversing the order and transforming the "which" clause into a phrase, we achieve this:

3. The city maintains a Board of Review, in effect a censorship committee, composed largely of widows of deceased Democratic aldermen, to pass on motion pictures.

This is better. The "composed largely . . ." now depends on "censorship committee," but that is all right, since that is parallel to "Board of Review." The modification is no longer mabiguous. But there is still one problem. The adverbial (clause) at the end, "to pass on motion pictures," is too far removed from its headwords "maintains," and the sentence ends limply. So once more we shift the order.

4. To pass on motion pictures, the city maintains a Board of Review, in effect a censorship committee, composed largely of widows of deceased Democratic aldermen.

Now we are almost there. The modification problem has been solved by relocation and transformation. Re-reading the sentence in version #4 once more, we discover two more details. The introductory adverbial phrase can economically be transformed into an adjective (a noun-adjunct, more precisely); and we can remove a tautology: aldermen must be deceased if they leave widows, so we can remove that modifer. The final draft, then:

5. The city maintains a motion picture Board of Review, in effect a censorship committee, composed largely of widows of Democratic aldermen.

We have reduced 30 words to 21 a good thing in itself provided that no necessary information has been lost in the process. In version #5 of this sentence there is very little "fat." There is an old motto about good writing: If you cut it anywhere, it should bleed. It would be hard to dig at our final version without semantic bloodshed.

The remaining sentence of the original paragraph could be incorporated into the first by a process similar to the one just demonstrated. But it seems to us that in this case we could want the statement isolated in a single sentence. That makes it more emphatic, and the thought here is climactic and demands strong emphasis. Being climactic, then, it is best set off by a full stop and by the repetition of subject (for clarity of reference).

So, then, the entire passage in its final revision looks like this:

6. The city maintains a motion picture Board of Review, in effect a censorship committee, composed largely of widows of Democratic aldermen. The Board is responsible to no one, and beyond it the citizen can appeal only to the Supreme Court of the United States.

Exercise 18

Each of the following passages badly needs to be cut down. Each is a passage by a well known author, but a passage into which we have pumped some hot air. Deflate them, looking for useless repetition, irrelevance, or puffiness.

1. It is a good policy to let things, in general, work themselves out in whatever fashion they will. After all, the very same order of nature that provides for the affairs of fleas and moles will likewise provide also for those men who have just as much natural patience as fleas and moles to put themselves under the governance of that order of nature. The fact is that we don't get anywhere by shouting Gee! and Haw! This is all very well to get hoarse by, but it does not get us ahead very far.
2. Man is by nature a social animal. Social insects, such as ants and bees, reached their peak early in their evolutionary histories and have since remained relatively unchanged. But an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human.

   Birds nest, antelope herd together. At the least there must be families for rearing the young, except among the lower forms. The fish does not recognize its own children. But are we fish? Among the higher forms, at least, society is something in nature that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need to, and therefore does not partake of society, is either a beast or he is a god.
3. Suppose one begins with something he is sure of. The chances are that he will end up not being sure at all. But now take the other possibility. You begin by being doubtful. It could just turn out in this case that will end up by being certain. Of course, if you want to come to some positive conclusion you have to be patient.
4. The business man has an unsophisticated intellect. It plays tricks with him. He has a psychology which is curiously naive. Such a business man

ascribes whatever he has achieved to efforts which he has made—made without any assistance from anyone else. He seems to be unconscious, in a bland way, that he is a part of an order of society. This order supports him, and it also vigilantly protects him. Without this support and protection our business man would be as helpless as a lamb which is bleating all alone out in the desert.

5. The civilized portion of the world of today does not believe in the possibility of self-government in the area of industry. In this instance, it is the widespread belief, we must stay with the ancient traditional system of masters and servants. Now, to be more polite, we tend to call them employers and employees.
6. We tend to think that a man is great because (among other things) he tells the truth. That is to say, he will refuse under all circumstances to hide behind a lie. One thinks, for example, of George Washington. The example is valid even in the face of our knowledge that Parron Weems invented the cherry tree tale.

   But not so. Veracity does not make a great man. What inherent virtue is there in truth, anyhow? By itself, none. It is man, man himself, who makes truth great.
7. To embark upon mental analysis when confronted with, let us say, a paradox, requires no out-of-the-ordinary kind of mind. The average man will see that a problem is problematical, and maybe even take a few steps toward solving it. But the usual kind of mind, when confronted by something obvious, generally does not respond at all. Only the unusual one will do so. It takes that kind of mind to imagine that there may be something to analyze after all. One could cite Galileo and the weights dropped from the Tower of Pisa.
8. Suppose I like tomatoes and you do not. There is no reason why we should share our tastes. *De gustibus non est disputandum*, the classic quotation goes. So there is no reason why we should argue about tomatoes. But there is still a question: why is it that our likes and dislikes should be different? For example, could it be that we both really experience the same physical taste of the tomato, but value that sensation differently? Conversely, we might have common standards of taste, but somehow, possibly because we are constituted differently, we do not actually experience the same taste from that tomato. Since there does not seem to be any way to decide which of these two things happens (assuming always that these are the only two alternatives), so it is idle to discuss that, too.

IV. Expansion

In the preceding section of this unit our concern was to make the statement tight, compact, dense—to squeeze it hard, to wring out the water. It seems contradictory, then, to propose that one of the objectives of rhetorical skill is expansion. But one of the objective of rhetorical skill *is* expansion, and it involves no contradiction. By expansion we do not mean padding. In the previous section our aim was to reduce the size of the statement without *loss of information*. Here we deal with the problem of underdevelopment—of an utterance that contains insufficient information, or one in which the information in inadequately emphasized or articulated.

There are two separate problems—insufficient information on the one hand and inadequate emphasis on the other—and accordingly we will divide the discuss into two corresponding parts. First we will deal with the addition of new material to the sentence, secondly with the repetition of material already in the sentence. Such a separation is arbitrary, as we shall see, and useful only for purposes of analysis. In practical effect the two techniques overlap.

For example, look at this section; the first sentence is repetitive. Viewed in one way, each item in the string adds no new information; actually, though, each item presents the matter from a somewhat different point of view, and adds new dimensions by means of metaphor (wringing water out of language). That is expansion by repetition. But the three paragraphs that follow--including the sentence you are reading right now--illustrate expansion by addition. New ideas are added, notions are defined, examples are proposed, distinctions are made, comparisons are weithed. Of course we are confining ourselves to the unit of the sentence, and so we shall be discussing expansion by addition within the sentence but we shall offer some better illustrations before we proceed.

But before we do proceed any further, it would be well to lay out the gross elements with which we are going to deal. In the first place, we will distinguish two principal species of expansion, addition and repetition. For our present purposes, we need not subdivide the species of addition. Repetition, however, we will subdivide into three categories: incremental, climactic, and emphatic.

A. Addition

We will begin with addition because we have the least to say about it. The point is not there is little to be said. On the contrary, the topic is enormous. But by its nature it runs beyond the bounds we are setting for ourselves in this unit of study. It is difficult to deal with it within the limits of small units such as single sentences. More properly, we deal with this matter at length when we discuss the paragraph and the whole essay--and that comes later. But rather than ignore the matter altogether, and so leave a hole in our discussion, we consider the question here briefly and superficially.

By addition we mean chiefly that we expand by contributing new information to the text. We are not talking about how, but what. Or in other words, addition is an informational process, in contrast with repetition, which is formal. We can imagine, for a simple example, a hypothetical sentence like this: "After some controversy, there were formulated and widely accepted 'The Four Articles of Progue.'" In the actual text, however, the sentence looks like this:

(Cheyney, The Dawn of the New Era, p. 23)

Obviously, the expansion here consists mainly of specification. Cheyney tells us not only that the Hussite wars produced "The Four Articles of Prague," but adds the information that the articles specified points a, b, c, and d.

It is often useful--although not invariably so--to think of this as a general-particular movement. The unexpanded sentence has no such movement--it has only the general statement. The expanded sentence moves from the general subject, "The Four ARticles of Prague" to details about this subject, naming each of the four articles. This general-particular movement often characterizes not only well-written sentences but even well-written paragraphs and essays. And the absence of such movement, the static hovering on the general level, often characterizes bad writing at several structural levels.

Here is a more complex example from the same book (p. 280). Does the general-particular movement characterize this sentence?

Once more--and all in one sentence--the author freights his passage heavily with concrete detail. The overall effect is of great splendor, yet it is worth noting that the prose (we exempt the quotation from Coleridge) is not in itself decorative, but rather simple and straightforward, even a bit plodding. If their is the feeling of superabounding oriental luxury, it does not derive from luxuriance of language in the formal sense. The author does not indulge in figurations, nor yield to the temptation of exotic diction. If anything, this is a clerkly inventory. But the sentence is effective; inventory or no, the reader does get the feeling of opulent magnificence.

Cheyney, in both the cited passages, expands by piling on information, and he does not force his language but contents himself with the sober style of the cataloguer. As a historian he would feel, no doubt, that it is his business to present his readers with facts, not emotional coloration. When he does allow himself some emotion, he retreats, so to speak, behind the mask of Coleridge. For the most part, the effect of Cheyney's prose is that the author is telling us, "This is how it was," not "This is how I feel about it."

Not every writer--indeed, not every historian--will do it Cheyney's way. Here, for contrast, is another example of expansion by addition, this time from the Beards' America in Midpassage (vol. I, pp. 5-6). But let us begin not with the passage as the Beards actually wrote it, but with a hypothetical skeleton.

As it stands, the paragraph is undeveloped. A generalization unsupported, like an empty sack, will not stand. As the Beards wrote this paragraph, they developed support in two directions by answering two questions that are implicit in the skeleton version:

(a) In what ways did Coolidge typify the three virtues?
(b) What were the sentiments that were shared?

But the Beards' style is not Cheyney's. While they, too, expand by the addition of concrete information, the language itself is carefully contrived to carry the authorial point of view. The Beards are not content to say, "This is how it was." They go to some lengths to incorporate "This is how we feel about it." The tone is satirical: we laugh at Calvin Coolidge and his admirers. The laughter is not light-hearted but scornful and contemptuous; and since this narrow and simple-minded man is President of the United States, no less, his shortcomings have serious consequences. It is a sad laughter.

Here is the text version of the Beards' paragraph:

In its final expanded form, the paragraph is studded with satirical barbs. Note, for instance, the mocking allusion to Genesis in the second sentence, the ironical contrast between Coolidge's homely Vermont Character and the wealthy drawing rooms in which he excited admiration; such phrases as "President of the Republic," "Lucullan feasts," and "braved the laughter of the amused minority." It is a useful exercise to analyze this paragraph. Try to isolate those element which contribute to the satirical point of view. Then try to re-write it in a "flat" style--that is, without the satire. Is it really possible to separate the Beards' selection of concrete details (i.e., "information") from their point of view?

B. Repetition

We will recall that we said that expansion by addition is essentially an informational process, in contrast with repetition, which is formal. By formal we mean that we are concerned here with expansion by means of the manipulation of the form, the shape, the structure of the utterance. Addition of information (there is usually bound to be some) is a secondary matter.

The simplest form of repetition is simple to say the same thing over again. Thus, instead of the simple, "No!" we can say "No, no!" or even, possibly, "No, no, no, no!" We will call this incremental, the simple putting together of bits

On the face of it, incremental repetition (indeed, the very notion of repetition of any kind) seems to run counter to the principles that we have been attempting to define and to put into practice. Can a repetitious utterance be either economical or elegant? Haven't we postulated that excess verbiage is, by definition, bad style?

The principle still holds. The question we raise now is this: does repetition always create excess verbiage? Or, to put it another way,* can we not find instances of repetition which make a valid contribution to the statemen Let us begin with an absurdly simple illustration. We are at a baseball game. Moving into the late innings, the home team is one run behind. As they come now to bat, the fans begin to chant, "Go, go, go . . ." It seems obvious that the repetitive chant has something that just isn't conveyed by simply shouting "Go!" and having done with it. Chiefly, it is rhythmic, for repetition is the essence of rhythm. Also, and no doubt partly because of the rhythm, it is more urgent and powerful. There is a cumulative power in a succession of units that one unit alone does not convey.

Similarly, it can be asserted without much argument that there are contexts in which a string like "no, no, no!" conveys a message which evaporates when we reduce it to a single word. For a subtler case, Thoreau says in Walden, "Simplicity, simplicity, simplicity!" Somehow, there is a sense of urgency, of admonition in the formula. Saying the word once just wouldn't get that across, possibly because the single word "Simplicity!" does not give the impression of a whole utterance. Outside of a rather limited repertory of commands, such as stop, go, wait, and the like, and questions like, where, why, how come, and agre ments and disagreements like yes, no and maybe, we usually expect statements to consist of several words. And Thoreau's "sentence" gives the impression of a whole statement rather than an interjection or a sharp cry. Try it aloud. It works with three words, possibly with two, but certainly not with one.

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* Notice that I am repeating myself here. Does the repetitive re-phrasing of the question serve any good purpose?

Whether or not we succeed in explaining to our satisfaction why it works, we can certainly feel that Thoreau's repetition does work. To feel it is more important than to understand it rationally. Rhetoric is an art, not a science. Chiefly we are concerned with doing the thing ourselves, not with finding reasons for the practice of others. The fact is that we do try to extract a few sensible generalizations about the art, and we do analyze good writing in order to derive and illustrate these principles. But that is the means,not the end.

The second division of repetition we will call climactic. This differs from incremental repetition in that the elements are altered more or less, rather than strung together without change, and that the order of the string is determined by weight or importance. That is, the elements are in climactic order. (They may also be, incidentally, in anti-climactic order. This is a well known comic device.)

Here is a case of climactic repetition from Hamlet's advice to the players: ". . . for in the very torrent, tempest, and (as I may say) whirlwind of your passion . . ." and a few lines further, he says: ". . . tear a passion to tatter or to very rags, to split the ears of the groundings . . ."

Now for another example, let us re-write, or perhaps we should say de-write, Lincoln's famous formula: ". . .this nation, of, by, and for the people, shall not perish from the earth." Of course it seems all wrong because we are not accustomed to hearing it that way. But most of us will agree, after savoring this version for a while, that it is actually not as good as what Lincoln in fact wrote, ". . .this nation of the people, by the people, and for the people, shall not perish from the earth."

The difference between the two versions is simply that the original repeats the phrase "the people" and the dewritten version does not. But why does such a small change in the form of the sentence lead to such a marked change in our response? It is not simply a matter of stress (using the term precisely), since the prepositions "of," "by," and "for" receive primary stress in both versions. It is rather a matter of rhythm and semantics. Lincoln does not merely repeat the noun; he repeats a syntactic unit, the prepositional phrase. This establish something like a liturgical effect. But further the unvaried repetition of "the people" eccentuates the variations "of," "by," and "for." And the repetition of the determiner and noun gives each preposition a context, making each semantically complete, "of the people." Finally, the repetition of the syntactic unit has not just a liturgical effect but a cumulative, climactic effect.

The third type of repetition is the emphatic. By this term we do not mean that repetition of this sort is more forceful or vociferous than any other; we are not using the word in its pounding-on-the-table sense. Rather, we are using the word in its more rhetorical sense: by proper control of emphasis we modify, refine, qualify, shift and define our meaning. The word "emphasis" is not a point of meaning but covers a semantical area. In order to specify which part o that semantical territory I mean, I emphasize that part and play down the rest—

as in this paragraph. To do this by means of recurrences in language is emphatic repetition.

Now for an illustration. In the second chapter of *Walden*, Thoreau begins a paragraph with this sentence (which we will re-arrange on the page to make our point clearer):

I went to the woods because I wished

A. to live deliberately,
B. to front only the essential facts of life,
C. and not, when I came to die, to discover that I had not lived.

So laid out, the structure of the sentence is obvious: "I did this because of A, B, and C." The reasons, A, B, C, are all syntactic sequences which repeat the same basic idea, namely that Thoreau wanted to come to grips with the essentials of life. To a certain extent this is a repetition, but each of the sequences is somehwat different. Sequence A, with the word "deliberately," strikes one of th main themes of *Walden*, that one must remove oneself from the tension and bustle of an artificial society. Sequence B states the converse of the theme. Sequenc C transforms the wish into the negative form. Hence the theme is repeated, but in a different form each time, and each time with a somewhat shifting emphasis. We must note, in passing, that since the repetitive formula does involve, to some extent, the introduction of new information, this is expansion by addition as well as repetition. But an author's practice is seldom "pure." Why should it be?

Thoreau constructs a very simple frame for this utterance. In fact, we can skeletonize it still further:

I wished
to live
to front
(not) to discover

This sentence sets the pattern for the passage that follows. The next sentence develops sequence C:

I did not wish
to live what was not life,
living is so dear;

nor did I wish
to practice resignation,
unless it was quite necessary.

Like sequence C of the first sentence, the second continues the parallelism in negative form. But the third sentence reverts to the statements of sequence A and B of the first sentence, and like them it states the matter in the positiv And once again, the overall design of the sentence is that of emphatic repetitio It is worth pointing out here that we are now prepared to appreciate an earlier remark. Expansion by repetition is essentially *formal*. We may admire the desig the simple shapeliness of Thoreau's patterning. There is an esthetic delight simply in contemplating it. But this design is not extrinsic decoration. It is not icing. It is an inevitable consequence of the author's decision to expand by repetition.

Continuing now with our examination of the Thoreau passage we observe that the first two sentences are connected thus:

I went to the woods because

I wished

to live . . .
to front . . .
(not) to discover . . .

I did not wish

to live . . .

nor did I wish

to practice . . .

Now the third sentence, quoted first without re-arrangement or comment:

> I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartanlike as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion.

Once more the basic device of the sentence is incremental repetition. Its desi is analogous to the two preceding ones. The "I wished" of the preceding senten is here varied to "I wanted," and once again it is followed by a string of parallel infinitives.

I wanted

to live deep . . .
to live so sturdily . . .
to cut a broad swath . . .
to drive life . . .
and if it proved to be mean
to get the whole and genuine . . .
and publish . . .
or if it were sublime
to know it by experience
and be able . . .

The thematic device of this passage, then, is repetition. The repetition operates on the level of the ideas presented as well as on the syntactic level of clause and phrase structures: the same notion is offered again and again, from different points of view, with different emphases. We go round and round the idea, but not in a circle; rather in a spiral, coming always closer to the heart of the matter. But the rhetoric echoes the thought; on this level, too, the passage is designed as a pattern of recurring similar structures. Indeed, patterns of repetition are so much the heart of this passage, that further down the page Thoreau utters the already familiar cry, "Simplicity, simplicity, simplicity!" Just like that. And it is worth observing that Thoreau's main idea--the need to simplify one's life--is here expressed in an ultimately simple form.

Summing up, then, we conclude that there are two principal means of expanding a passage. We can put in more information, which we call addition. Or, we can create recurrent patterns of information which is already there, which we call repetition. Repetition is essentially formal, and we distinguish three types, incremental, climactic, and emphatic.

Exercise 18

Each of the following passages was once a respectable, fully developed professional paragraph. We have amputated each in various ways to permit you to expand them again by addition or by repetition. When you have finished expanding them, you will receive the original unamputated version.

1. For all of us are alike human creatures, and whether it be in building a house, or in planning a dinner, the craftman must be at work.
2. I am certainly not an advocate for frequent and untried changes in laws and constitutions. I think moderate imperfections had better be borne with. But I know also, that laws and institutions must go hand in hand with the progress of the human mind.
3. Is it not a curious fact that in a world steeped in irrational hatreds, men and women detach themselves from the angry current of daily life to devote themselves to the cultivation of beauty.
   [Suggestion: Broaden the scope of this question. Think of it as the introductory sentence of an essay. Introduce lines of thought to be explored later.]
4. It is an erroneous impression that scientific discovery is often made by inspiration from on high. This is rarely the case.
   [Suggestion: Develop incrementally. If you can't remember enough supporting detail, dig some more out of the library.]
5. It is customary to say that the "standard" [pronunciation] is the usage of the best speakers. But who are the best speakers? The educated person who is conscious of a good upbringing is apt to assume that his own way of speaking is normal English, and that those who speak differently speak "brogue" or "dialect."

A CURRICULUM FOR ENGLISH

Student Packet

USES OF LANGUAGE

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Texts: None. All needed materials are included in this packet.

Supplementary Texts: None

Objectives:

1. To demonstrate the different ways in which language is used.
2. To demonstrate the responses appropriate to different uses of language.
3. To illustrate and preclude common confusions and inappropriate responses.
4. To clarify your understanding of the nature and working of language.
5. To increase your ability to use language, whether as speaker or writer or as listener or reader.

Overview:

This unit continues the investigation of language formally begun in the seventh grade unit "The Dictionary" and extended in the eighth grade unit "Words and Meaning". It develops further some of the ideas you studied earlier this year in the unit on "Attitude, Tone, and Perspective," and it suggests attitudes and questions useful in the study of subsequent units on language, literature, and rhetoric.

Outline:

- I. Introduction
    - A. Uses of Language (Essay)
    - B. Preliminary Exercises (Exercises 1-8)
    - C. Composition Exercises
- II. Uses and Responses: Appropriate and Inappropriate
    - A. Directive (Exercises 9 and 10)
    - B. Informative (Exercises 11 and 12)
    - C. Expressive (Exercises 13 and 14)
    - D. Contractive (Exercises 15 and 16)
    - E. Imaginative (Exercises 17 and 18)
    - F. Cohesive (Exercises 19 and 20)
    - G. Uses of Language and Composition
    - H. Muscle Building Exercises

I. Introduction

A. "Uses of Language"

"Uses of Language." What is that phrase supposed to mean? and so who cares? Perhaps the dictionary will help--not by offering a definition of the phrase, it doesn't do that, but by supplying an example to illustrate what we don't and do mean by this phrase in this unit. By paraphrasing a dictionary entry one can see how the word "use" is sometimes applied to words-but not in this unit; considering the dictionary entry, that is, enables us to see how the phrase "uses of language" is not applied in this unit. By going on to consider how one might misunderstand the dictionary entry, though, we can see how the phrase is applied in this unit.

Here is one entry from the American College Dictionary:

earth

Now this is too long to paraphrase completely, but it will be helpful to rephrase parts of it. In part the entry says that native speakers of English generally use the word "earth" in the syntactic positions of nouns and verbs. In other words, they seldom use it as in the sentence "Put it earther" (cf. "Put it lower"). The entry thus tells us the grammatical conventions for using "earth"--its syntactic uses. Well, as we use the phrase in this unit, "uses of language" does not have to do with the "syntactic"uses of words.

The dictionary entry also explains the semantic uses of words. That is, it tells us (in part) that most speakers of English use "earth" like "world" sometimes, like "globe," "land," "ground" sometimes, and "worldly matters" at other times. The phrase "uses of language" as we use it in this unit, does not concern such semantic uses.

To see what the phrase does concern, consider now how one might misunderstand this dictionary entry. Let us say your older brother, (or sister, or cousin, or acquaintance) is reading a short story you have written. In it you describe a farm house, the foundation of which the farmer covers with dirt every fall. Thus in your story the farmer says he has "earthed the foundation of his house." Your brother, who is something of an obnoxious know it all, insists that you have to take that out. "The Dictionary," he says, pointing to the entry we have just quoted, "allows us to use the word 'earth' as a noun or as an intransitive verb, but not as a transitive verb, as you have used it."

Now this may bother you. You may know very well that you have heard people use the word 'earth' as a transitive verb in just such contexts as yours. But clearly your brother is right about it being a syntactic use which is not included in the dictionary entry. Does that mean one may not use it in the way that you have? What is at issue in this question? What prior knowledge can you bring to bear on it? And how can you resolve it?

The issue quite clearly is whether or not a dictionary entry tells you how you must use words. You do have some relevant prior knowledge. From your study of the dictionary, you know it is an inductive record of how people have used words, that it is a summary of the editors' observations of people's use of words. It derives its authority, moreover, from the technical qualifications of the editors to make these observations and to summarize them for others to use.

Further, from your study of the nature of meaning you know that there are right and wrong uses of words. Mrs. Malaprop used "progeny" wrongly when she said that she didn't want her daughter to be a "progeny of learning." Humpty Dumpty misunderstood the nature of meaning when he said that words meant just what he used them to mean, neither more nor less; for as you have observed, meaning in language is a matter of public (not private) conventions for using the words. Since we must use words with reference to public conventions, and the dictionary in effect reports what those conventions are, your brother might seem to be right--yet you know from studying the history of the language that language does continually change. And you know that people sometimes do use 'earth' the way you did.

Now consider one further aspect of the problem. How do you determine whether 'earth' is used as a noun or as a verb? By looking at the grammatical role it plays in relation to the other words in the sentence. How do you determine (when it is clearly a noun) whether it is being used like "globe," or "soil," or "ground" might be used? Again by looking at the words around it, the context. Perhaps to determine whether or not the dictionary tells us what we must and must not do, we should look at the situation or context in which the disputed entry occurs. What role does the whole utterance play for the speaker or writer? for the listener or reader? It is a message from the editors to the readers. The editors have observed, summarized, and reported, and the reader learns from the report. Thus, as it is used in most dictionaries, the meaning entry of a word in the dictionary is not like "Use only that paper"; it is like "You have studied three units on meaning." It is not like "You must not touch that stuff," it is like "The earth has a diameter of 7,918 miles." That is, it is descriptive, not prescriptive; i.e., it is not directive and it is informative.

Now if one says that you must not use a word in a way that is not in the dictionary, he understands the dictionary entry to say "Use this word in only these ways." He understands the dictionary entry to be like "You must not touch that stuff," or like "Use only that paper." He understands the meaning entry of a word in the dictionary to be prescriptive, not descriptive, to be directive, not informative. But as you have seen, dictionary editors use the meaning entry of a word in the dictionary to say only "here are most of the ways most English speaking people used this word during the period of our observation." Thus your brother's objection seems to be confused. It seems to confuse informative use of language with a directive use of language; it assumes that an informative use of language is a directive use.

It is in such a sense that we use the phrase "use of language" in this unit, in the sense of the job language is used to do between-speaker-and-listener or writer and reader.

Confusion of uses such as your brother manifested is not at all uncommon. One very widespread instance of it was the great dictionary squabble in 1962. In 1962 Webster's Third New International Dictionary was published--the latest Webster's unabridged, and it provoked a startlingly violent response immediately. The dictionary was bitterly attacked by the editors of Life magazine, the New York Times, and many, many other newspapers and periodicals all across the country. The new dictionary, thundered one review, signals the "death of meaning," and, unless something is done, it signals also the collapse of Western civilization. The reasons for these attacks varied in some respects, but they consistently included one reason--the announced intention of the editors of the dictionary to make their definitions describe contemporary usage. Subversion, cried one review, a good dictionary tells what we should say, not what we do say!

But, as you know, dictionaries have always described usage, their entries have always been informative or tried to be. They have not been moral imperatives. Many reviewers (and many other people as well) assumed the dictionary entry said "Here is the way the Cabots speak to God and God to the Cabots, and thus here is the way you should speak." But most editors of dictionaries tried in their entries to say only "Here is the way most American (or British) people speak." The reviewers (and most people) make the mistake of treating informative language as if it were not informative.

Curiously, we tend often to assume just the opposite confusion, even when holding this one. Often, that is, we assume that all language is used to inform. Thus your older brother might condescendingly explain to you that you don't understand what language is. "Language," he might say to you, "is always a means of communication. It communicates ideas or thoughts. It is the vehicle for transferring the ideas in one mind to another mind." Since the dictionary episode, you don't really trust him on the subject of language, so you answer "So who cares? Flake off, vermin." This upsets him without getting rid of him; in view of his larger size and superior strength, you deem it strategic to show some interest. You ask, "What ideas did I just communicate to you?" And he erupts, "You communicated to me your abysmal ignorance, your incorrigible, unbelievable impertinence, your total disrespect for your sacred linguistic heritage, your personal linguistic poverty, your complete, criminal, despicable contempt for the intellectual, the spiritual, the civilized habit of mind--for all things that dignify the human above the--" And so you flake off.

Why did he get so upset? Perhaps because of your discourtesy. But what you said to him was equally as disconcerting as how you said it. Your first utterance, "So who cares? Flake off, vermin," doesn't fit his map. It's not informative, at least not in the way he suggested utterances were. You were in effect denying what he said, destroying a pet theory; thus your manner was only an insult added to a rather deeper injury. At least one might in this way account for some of the vehemence of his reply. It's fortunate you left when you did, perhaps; what might he have done if you had shown him that not even his own unfinished utterance fit his description of language?

This was a special case, perhaps, in some ways, but not in one way. It's rather more frequent than not that we suppose the same thing about language as your brother did, particularly when we are called upon to verbalize about language. The more serious instances of this confusion, however, arise when we simply assume our confusions and act on them, when we treat the salesman's or politician's or lover's non-informative utterance as informative, and therefore consent to actions we would not otherwise condone or indulge. Penalizing a poem or novel for failing to give us information in the usual sense, we may reject the insights of gifted minds. To build myths about the nature of language is harmless enough, at least if one has no listeners; but to have one's personal understanding--one's intellectual, social, political, esthetic, moral, and even religious judgments--shaped by such confusions--that's no longer harmless. Thus, it is that this unit offers you an opportunity to see if you can see and avoid such confusions, to become clear about the "uses" of language, the roles which it plays in our society and others. Let us look at a non-language language first, at gestures.

B. Preliminary Exercises

Exercise 1: The Roles of Nodding

In each of the following situations someone nods. For each situation, you are to explain the nod. In your explanation, you should answer nine questions. (i) Is the nod meaningful? (ii) If so, what does the nod mean? (iii) Is it used with language? or without language? (iv) What other gestures might have been used in place of the nod? (v) What utterance [word(s), phrase(s), or sentence(s)] might have been used in place of the nod? (vi) How do you know--how can you know--what the nod means (particularly since you didn't see it)? (vii) How does it happen that the nod is meaningful in this way? (viii) Might the gesture be misunderstood by a native speaker of English? (ix) Would the gesture probably be immediately intelligible to someone in an entirely different culture, e.g., to a Dobuan, a native of Dobu Island, off the southern shore of Eastern New Guinea?

1. Two boys meet as they are walking down the hall at school, each with a companion. The two boys nod slightly to each other as they pass, each continuing to talk with his companion.
2. The teacher asks if any member of the class has any questions on the uses of language. Thirty seven hands go up. The teacher sits down slowly, stares dreamily out into space for a moment, then with a sigh focusses on one of the students in the first row and nods.
3. The bridegroom, a bit shaky, finds himself unable to speak when in the marriage ceremony he is asked to take that girl as his lawfully wedded wife; he gulps and nods, and the ceremony goes on.

4. A small boy answers the telephone. "Hi." And the voice on the phone asks "Is your mother at home?" He nods and nods and . . .
5. Two boys are driving about fifty miles an hour down a tarred road; every rod or two, there is a small ridge in the road. As they drive both are nodding, nodding, nodding, nodding . . . .
6. A middle aged man is attending a Sunday morning church service. It's cold outside, a bit too warm inside, and he was up late the night before. His arms are folded across his chest, his eyelids are rather more than half closed, and he's nodding, nodding, nodding . . . .
7. A student leans over the teacher's desk, looking at a book; the teacher, pointing to a passage in the book, speaks to him at some length. While she speaks the boy occasionally nods slowly.
8. The teacher asks if anyone wants to try to explain the real meaning of a nod. Two students raise their hands, shaking them vigorously. The teacher calls on one of them, and as she answers, the other student watches and nods her head very, very noticeably.

Exercise 2: The Roles of Gestures

In each of the following groups of situations, you will find different gestures used. All of the gestures in each group are used alike, yet the gestures in each group are used differently from the gestures in all of the other groups. For each group you should ask these questions: (i) What does each gesture mean? (ii) What utterance(s), if any, might be used in place of the gesture? (iii) How are all of the gestures in each group alike? (iv) How does the use of all of the gestures in each group differ from the uses of the gestures in the other groups? (v) Would these gestures probably be misunderstood by someone like the Dobuan? (vi) Might they be misunderstood by someone from our culture? if so, how and why? (vii) How does it happen that these gestures are meaningful? (viii) How is it that you know the meanings of these gestures?

Group 1

1. A somewhat taciturn man and his wife are eating breakfast. "Would you like honey or jelly for your toast?" his wife asks. He nods his head slightly forward and to the right. She picks up the jelly and spreads it on his toast.
2. Two boys hear the sound of a jet and scan the skies to find it. "There it is," one cries. "Where?" The other extends his right arm and index finger toward the jet.
3. Two men are talking in a barber shop. One asks the other "How big was the one that got away?" The other extends his fingers and places his hands about twelve inches apart, surveys the distance between them, head cocked, then places them about eighteen inches apart.
4. A woman drives up to the green light, her left arm and index finger extended out the left front window of the car.
5. A man backing a truck up to a barn door watches a second man, who stands to the driver's left, watching the rear of the truck and the barn door, holding his hands in front of him, fingers extended, hands about fifteen, then fourteen inches apart, then twelve, then eleven . . . .

Group 2

1. A group of boys at summer camp are rather boisterously talking and horsing around. The group leader extends his right arm straight up, the boys imitate him, becoming silent.
2. A policeman extends his right hand directly in front of him, palm outward, fingers pointing up and an oncoming motorist stops his car.
3. The teacher asks a question of the class, none of whom volunteers an answer. She surveys the class, then points to a boy in the second row. He points to himself and raises his eyebrows, she nods, smiling.
4. Two married couples are playing cards at a card table. One of the two men begins to tell a story. Under the table his wife kicks him in the shins. He suddenly ends what he is saying, without completing the story.

Group 3

1. A young man, fairly new in town, has just returned from a fishing trip on which his boat capsized, losing most of his gear. He enters the town barbershop, in which several men are kibitzing, and a few are waiting their turn in the barber's chair. One of the kibitzers winks broadly at the others, then greets the newcomer. "Hey, Dick. I hear you been fishing."
2. All of the boys and girls at a meeting stand up, placing their right hands over their chests, and repeating the 4-H pledge.
3. The minister stands on the steps of his church as the members of his congregation file out after a Sunday morning service. He shakes hands with each as they emerge.

Group 4

1. The teacher asks "Now what did we say about this last time?" A student answers. The teacher puts his left forearm on the desk in front of him, his forehead on his forearm, and pounds the desk with his right fist.
2. Three friends are having a soda at a table in the drug store. "How was the show?" one asks. While the second praises the show, the third sits quietly, motioning up and down with his right hand, his fist closed, his thumb extended downward.
3. A four-year-old girl wanders through the living room, pauses to hug and kiss her father, to hug and kiss her mother, and wanders out again.
4. "Dad, Bill Jones proposed to me last night," I said. Dad spat a brown puddle at the nearest fence post and said nothing.
5. Two men who were once close friends meet after not seeing each other for ten years. They clasp and shake hands very firmly, as if reluctant to unclasp their hands.

Group 5

1. Two men stand beside a corral, looking at a bunch of cattle. "Is it a deal?" one of them asks. The other pauses, extends his right hand and they shake.
2. A young couple appears before a congregation in a church. After a considerable monologue on the part of the minister, punctuated by "I will" from the young man and young woman, the young woman raises her veil and the couple kisses.
3. A young man appears at the court house to register to vote. He talks briefly with the clerk, raises his right hand while she asks questions of him, answers "I do," and lowers his hand.

4. All of the boys and girls at a meeting stand up, placing their right hands over their chests, and repeating the 4-H pledge.
5. A crowd of people surround a man who stands on a table, holding up a radio. "Who'll give me $10?" he asks, "10, 10, 10, 10." A man in the crowd nods.

Exercise 3: Gestures and Language

Read through all four of the following situations, then answer the questions which follow the fourth situation.

1. John walks down the street on Saturday morning; he is dressed in tennis clothes and carries two tennis rackets in his right hand, a can of tennis balls in his left. He sees Bill standing on the other side of the street watching him. He points the rackets at Bill, then moves them in an arc, up and away from Bill and towards himself. Then he brings the rackets down to his side, and up rapidly as if serving a tennis ball. Bill laughs and shakes his head, and waves. John shrugs, waves back with his left arm, and walks on.
2. John walks down the street on Saturday morning; he is dressed in tennis clothes and carries two tennis rackets in his right hand, a can of tennis balls in his left. He sees Bill standing on the other side of the street watching him. He points the rackets at Bill, then moves them in an arc, up and away from Bill. Then he brings the rackets down to his side, and up rapidly as if serving a tennis ball. Bill laughs, says, "No thanks, John, can't now. See ya later." John shrugs, waves back with his left arm, and walks on.
3. John walks down the street on Saturday morning; he is dressed in tennis clothes and carries two tennis rackets in his right hand, a can of tennis balls in his left. He sees Bill standing on the other side of the street watching him. He points the rackets at Bill, then moves them in an arc, up and away from Bill. Then he brings the rackets down to his side, and up rapidly as if serving a tennis ball. Bill laughs, says, "No thanks, John, can't now. See ya later." John replies, "OK, be that way. See ya."
4. John walks down the street on Saturday morning; he is dressed in tennis clothes and carries two tennis rackets in his right hand, a can of tennis balls in his left. He sees Bill standing on the other side of the street watching him. He calls out, "Hi, Bill. How 'bout some tennis?" Bill laughs, says, "No thanks, John, can't now. See ya later." John replies "OK, be that way, See ya."

   i. How does the amount of language used in each of the situations determine the position of the situation in the sequence of the four situations?
   ii. Compare situations 1 and 4. Identify each gesture in situation 1 which may be equated with an utterance in situation 4, and each utterance in situation 4 which may be equated with a gesture in situation 1.
   iii. What are some of the implications of the interchangeability of language and gesture?

      (a) What is implied about the nature of the meanings of sentences? Are you likely to think that the meaning of a gesture is a thing in the gesture? or a thing in your mind (a concept)? What about the meaning of a word?

(b) You have previously observed some of the uses or roles of gestures. What can you anticipate about the uses or roles of words in various situations?

Exercise 4: Some Roles of Words: Language Games

In each of the following situations, someone uses the word "fire." Read through the situations, then answer the questions which follow situation 5.

1. A lieutenant shouts to his artillery crew, "Fire!"
2. A society of Moo-Moo terrorists dedicated to the eradication of all foreign nationals from their native soil holds an initiation ceremony for new members, asking each in turn to swear "Fire! Death!"
3. A small boy climbs a tree to a club house. Inside the house the boys grow quiet and tense. The climbing boy pauses just before the door and whispers "Fire." The rest of the boys begin to chatter again, and he enters the club house.
4. Two teenagers are talking. One tells the other "We had a drill at school today." "What kind of a drill?" "Fire."
5. A woman enters the kitchen where she had left a greasy skillet on a lighted burner on the stove. She sees the skillet itself burning. "Fire!" she shouts, reaching over to turn off the burner and dump salt on the skillet.

i. There are five situations here, just as there were five groups of situations in Exercise 2. Further, the word "fire" in each of these five situations is used like the gestures in one of the groups of gestures in Exercise 2, and no two of the situations in this exercise use "fire" in the same way. Match the situations in this exercise with the groups of situations in Exercise 2.

ii. Is an audience present or necessary for the use of language in every situation?

iii. In which situation(s) does the use of language anticipate some further response from the speaker?

iv. In which situation(s) does the use of language anticipate some further response from the audience?

v. In which situation(s) does the use of language anticipate some further response from both speaker and audience?

Exercise 5: Other Primary Roles of Language

In the two following situations we again find the word "fire" used. In these situations, however, its use differs from all of the previous uses we have examined. In fact these situations are quite different than all of the situations we have previously looked at; and they even differ from each other. Study them thoughtfully, then consider the questions which follow the second:

1. A man slouches alone on a park bench late at night, his shoulders hunched forward, his hands in his coat pockets, his head bowed. A moon beam reflects on the dewy grass in front of him. "Fire," he whispers to himself. "Fire!" He slowly raises his head, a drop of

saliva whiskering down the left side of his chin, his eyes glowing fitfully, like flames in a cave, "Fire!"

2. Robert Frost, "Fire and Ice"

- i. Is an audience present or necessary to these two uses of "fire?" Is an audience presupposed by either?
- ii. Does either use of "fire" anticipate any response on the part of the speaker or of an audience?
- iii. In what ways do these two uses differ from each other?
- iv. In what ways are the two uses alike?
- v. How do these two uses differ from all of the previous uses?

Exercise 6: The Roles Scrambled

Each of the situations in which we have seen language used has clearly illustrated only a single use of language. This implies that utterances normally can be said to be either this use or that use or another use. Is this implication accurate? Consider the next three situations and the questions which follow the third before you attempt to answer.

1. It's eight o'clock in the evening. A mother goes up to her children's bedroom for the third time since the children went to bed. "Now you kids settle down!" she says, her voice rising. "How many times must I tell you? If I come up here once more I'll whale the living daylights out of every one of you!"

2. In 1954, Professor W. Nelson Francis, a famous American linguist, published an essay entitled "Revolution in Grammar." In it, he urged English teachers and students of the English language to learn what linguistics had to offer them. They were teaching and studying the Lowthian prescriptive grammar; he urged them to consider the new "descriptive" grammar. Here is the last paragraph of his essay:

3. The following is a complete entry from H. W. Fowler's Dictionary of Modern English Usage (Oxford, 1927), a book which seeks to indicate correct resolutions of often questioned or transgressed points of meaning, punctuation, and grammar.

i. In the first situation, does the mother in any way express her feelings? Does her use of language seek to require or direct her audience to a particular response? In which of the situations in exercise 4 does language play much the same roles as it does here? In which of the situations in exercise 2 do gestures play much the same roles as language does here?

ii. In the second situation, does the audience learn anything external to the writer? Does the writer in any way express his own feelings? Does his use of language seek to require or direct his audience to a particular response? In which of the situations in exercise 4 does language play much the same roles as it does here? In which of the situations in exercise 2 do gestures play much the same roles as language does here?

iii. In the third situation, does the audience learn anything external to the writer? Does the writer in any way express his feelings on the subject? Does his use of language seek to require or direct his audience to a particular response? In which of the situations in exercise 4 does language play much the same roles as it does here? In which of the situations in exercise 2 do gestures play much the same roles as language does here?

iv. Would you say that utterances normally can be said to be either this use or that use or another use? Why or why not?

Exercise 7: Labelling the Roles

We have examined five primary uses of gestures and six primary uses of language. Hereafter we shall refer to them by these six labels:

1. imaginative: "This is the way to see things or value them."
2. directive: "This is what you should do."
3. cohesive: "We are in this together, buddies."
4. informative: "These are the facts of the matter."
5. contractive: "And if you will, I will."
6. expressive: "I hate you, and I'll never speak to you again."

If any of these labels are unfamiliar to you, consult your dictionary to determine how they are most likely to be used here. They are useful ways of describing different uses of language, but they are not exhaustive in their description of what language can do nor are they mutually exclusive. I can, of course, both inform and command at once. I can direct a man to do something partly by making clear to him that "I'm with him."

A. Six situations follow, in each of which language "plays a different role or roles." Analyze the roles which it plays in each case, perhaps giving the role or roles one of the above labels, perhaps not:

a. "'If you have a mind for a bet,' cries the coachman, 'I will match my spotted dog with your white bitch for a hundred, play or pay.' 'Done,' says the other; 'and I'll run Baldface against Slouch with you for another.' 'No,' cries he from the box; 'but I'll venture Miss Jenny against Baldface, or Hannibal either.' 'Go to the devil,' cries he from the coach; 'I will make every bet your own way, to be sure! I will match Hannibal with Slouch for a thousand, if you dare; and I say done first.'"

Joseph Andrews, Chapter XVI

b. "Mrs. Tow-wouse answered, 'Hold your simple tongue, and don't instruct me in my business. . . . Betty, go, see what he wants. God forbid he should want anything in my house.'"

Joseph Andrews, Chapter XV

c. By surveying, carpentry, and day-labor of various other kinds in the village in the meanwhile (for I have as many trades as fingers), I had earned $13.34. The expense of food for eight months, namely from July 4th to March 1st *** --not counting potatoes, a little green corn, and some peas, which I had raised, nor considering the value of what was on hand at the last date, --was

Rice	$1 73 ½	
Molasses	1 73	Cheapest form of saccharine.
Rye meal	1 04 3/4	
Indian meal	0 99 3/4	Cheaper than rye.
Pork	0 22	
Flour	0888	Costs more than Indian meal, both money and trouble.
Sugar	0 80	
Lard	0 65	
Apples	0 25	
Dried apple	0 22	
Sweet potatoes	0 10	
One pumpkin	0 6	
One watermelon	0 2	
Salt	0 3	

Thoreau, "Economy," *Walden*

d. "'I'd be a match for all noodles and all rogues,' returned my sister, beginning to work herself into a mighty rage. 'And I couldn't be a match for the noodles, without being a match for your master, who's the dunderheaded king of the noodles. And I couldn't be a match for the rogues, without being a match for you, who are the blackest-looking and the worst rogue between this and France. Now!'"
Dickens, Great Expectations, Chapter XV

e. O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.
Blake, "The Sick Rose"

f. "When my ablutions were completed, I was put into clean linen of the stiffest character, like a young penitent into sackcloth, and was trussed up in my tightest and fearfullest suit. I was then delivered over to Mr. Pumblechook . . . . 'Good-by, Joe!' [I said]. 'God bless you, Pip, old chap!'"
Dickens, Great Expectations, Chapter VII

B. One means of identifying the use to which language is being put, the game being played, is to consider the questions which can be meaningfully asked of it by its audience. Each of the six questions which appear below would appear to be relevant primarily to only one kind of use of language. Attempt to ask all six questions of each situation in exercise 7, part A as if the language in each were directed at you. Try to determine which question is most relevant to which use of language.

a. Is that true or false?
b. Will he do it?
c. Is he putting on?
d. Shall I do it?
e. Is he really one of us?
f. Is he telling a meaningful "story," or fragment, perhaps one which has a point, tries to make me see something?

C. After each of the above labels, list the numbers identifying each of the situations we've looked at which can be classified under it. Your answers can take this form: "1-2; 3-4; 3-5," which translates "exercise 1, situation 2; exercise 3, situation 4; exercise 3, situation 5." Give a pretty clear justification for your classifications, and don't be afraid to assign, to the language in a passage, more than one role.

Exercise 8: Still other Roles of Language

In each of the following situations, we find language plays one or more roles. These roles are sometimes slightly similar to those we have already looked at, but usually they are too unlike the roles we have examined to permit us to classify them comfortably. Of each situation, you should ask the following questions:

i. What is the situation?
ii. What roles does the language play in this situation? Is there more than one?
iii. Which (if any) of the six roles we have examined are like the "role" played by the language in this situation?
iv. How do the roles of the language in this situation differ from these other roles?
v. What gestures or facial expressions go with what is spoken in this situation?

1. It is the view of this court that the evidence adduced by the prosecution is insufficient to support a finding of guilty as charged.

2. A bread vendor stands at the door of a house as the housewife looks at the trays of bread, rolls, cakes, cookies, and pastries. The housewife says "Those pecan rolls do look very good, but, well, I don't know."

3. A teacher of English asks the class "Can anyone tell me some of the uses of language?" Everyone volunteers; she nods at one student, and he answers, "Directive, contractive, cohesive, informative, imaginative, and expressive." The teacher answers, "Fine. And you all remember that these are only some of the uses. Now let's make up some more examples of each kind."

4. An eight year old boy is talking to his six year old brother, while his four year old sister stands by. "Wow," he says, "Was that keen!" "Wow," mimics the little sister, "Was that keen!" "You be quiet," he orders the little sister. "You be quiet," she mimics. "If you don't stop saying whatever I say, I'll tell mom." "If you don't stop saying what I say I'll . . . ." "Mom!" He repeats more loudly, "MOM!" "What is it?" "Dawn's bothering us again."

5. Two clowns appear by a microphone before an audience. "I'll bet your're so dumb you don't know nothing no how," one clown says to the other. "Oh yes I do," answers the other. "Why I'll bet even my pet cat Herman knows more than you do." "Ha!" "Well, tell me then, if you're so smart. What's the difference between a mouse and a manhole cover?" "I dunno. What?" "Ask Herman, he knows."

6. A teacher has just finished discussing two poems by Robert Frost. She is now ready to summarize the class discussion. The poems discussed are these:

not only gives us an insight into someone's response to a situation, his feelings, but also suggests a view of our responsibilities, our relationship to work, to life, to sleep, and to death. Both poems do very well what they try to do, but the second tries to do more: hence, we can say that the second is a much better poem than the first." Is the teacher giving information, giving a direction, making the class feel its oneness, expressing her private feelings, making a kind of bargain with the class or what?

C. Composition Exercises:

1. This composition assignment has three parts: i. gathering information, ii. drafting the essay, iii. revising the essay.
    - i. Gathering information: For the next few days record in a notebook some of the gestures which you observe other people using; find at least one clear cut example of each of the uses of gestures we examine in Exercise 2. Your record of each observation should answer the following questions: a. Is the person who made the gesture alone or with someone else? b. If he is with someone, what is his relation to the person he is with? c. How does the gesture "work;" what does it do for the speaker? d. How does the gesture work; what does it do for the listener if there is one? e. Does the gesture occur with or without an utterance? f. If it occurs with an utterance, what is the utterance? g. Might the gesture be replaced by another gesture? If so, what other gesture(s)? h. Might the gesture be replaced by an utterance? If so, what other utterance(s)?
    - ii. Drafting the essay: compose an essay which can properly be entitled "The Uses of Gestures" and which illustrates some or all of the five uses of gestures which you observed in Exercise 2 or perhaps illustrates some other uses.
    - iii. Revising the essay: revise your essay according to the principles studied earlier in the ninth grade rhetoric unit. (What use(s) of language will your essay illustrate?)

2. This composition assignment also has three parts: i. gathering information, ii. drafing the essay, iii. revising the essay.
    - i. Gathering information: from the dismissal of school until the next class hour, speak as little as possible, replacing language with gestures wherever possible. Keep a record of what happens. Particularly answer the following questions. Do any difficulties arise? How do other people react? Did anything notable or amusing occur as a result of such behavior? Did any situations arise that made speech absolutely necessary? This section of the unit has stressed the similarity of language and gestures; does your experience in attempting to replace all language with gestures enable you to suggest what some of the differences of gestures and language are?

ii. Drafting the essay: compose an essay in which you first narrate your experience at being deliberately dumb and then, citing particular aspects of your experience as evidence, suggest some of the differences and similarities of gestures and language.

iii. Revising the essay: revise your essay according to the principles studied earlier in the ninth grade rhetoric unit. (What uses(s) of language will your essay illustrate?)

3. This composition assignment also has three parts: i. gathering information, ii. drafting the essay, iii. revising the essay.

   i. Gathering information: Professor Edward Sapir once proposed the following definition of language: "Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols." Your observations of different uses of gestures and language supply you with information relevant to this definition. Parts of the definition (as your observations imply) are very good; parts of the definition (as your observations also imply) are probably not acceptable. Review the situtations presented in this section of the unit or in your notebook in which language is used and select some which clearly bear either positively or negatively on this definition.

   ii. Drafting the essay: using the situations selected in i as evidence, compose an essay in which you quote, analyze, and criticize Professor Sapir's definition.

   iii. Revising the essay: revise your essay according to the principles studied earlier in the ninth grade rhetoric unit. (What uses(s) of language will your essay illustrate?)

II. Uses and Responses

A. Directive Uses of Language

Exercise 9: Identifying Directive Language

In each of the following situations, someone uses language to direct. Of each situation, you might try asking these questions:

a. If the language were spoken rather than written, what behavior on the part of the speaker might go with the language, tell you how it is being used? what gestures? facial expression? movement of the eyes? mouth?

b. What elements in the context or situation tell you how the language is being used?

c. What is the relationship of the speaker (or writer) to his audience? What is the role of either in relation to the other?

d. What response, if any, is expected or desired from the audience he addresses (if he addresses one)?

e. Which one of the following questions could the audience sensibly ask of the speaker if it were on to his kind of language and responding intelligently? Which are most immediately or directly relevant to the "language-game" being played in the passage?

   i. Is that true or false?
   ii. Will he do what he says?
   iii. Is he putting on?
   iv. Shall I do what he indicates?
   v. Is he really one of us?
   vi. Is he telling a meaningful 'tale', one which has a point or tries to make me see something new?

1. The teacher passes out achievement tests to her class. She says, "All right, begin!" A few moments later, she says, "Stop."
2. The small child reaches into the cookie jar. The mother says, "No, Roger. Mamma says 'No!'"
3. A road sign at the bottom of a hill says "Do Not Pass."
4. A picture in a magazine shows a well dressed boy in a well furnished living room; he is sitting on the floor in front of a beautiful bookcase full of encyclopedias. He has one encyclopedia on the floor in front of him, open to a full page of colored illustrations of airplanes. Beneath the picture are several lines of type, with the headline "Knowledge brings success."
5. A woman in a store says to a clerk, "I would rather have you deliver it, preferably on Thursday morning."

Exercise 10: Responding to Directive Language

In Exercise 8, most directive language appears evidently as language of which the audience can sensibly ask "Shall I do it or not? Shall I do what he says?" Directive language is quite simply used to get someone to do something. Where does it get its authority? how might it go wrong? This exercise asks you to explore these general questions. In each of the situations presented in this exercise, someone uses language to direct. Of the directive language in each situation, you should ask the following questions:

a. What is the relationship of the speaker to the audience? What is the role of each in relation to the other?
b. Are their roles part of or defined by a public organization or institution?
c. What might be the consequences if the audience ignored the direction?
d. What gives the speaker's language its directive force in the situation?
e. What confusions could come up? How could one accidently get confused about what the speaker was up to?
f. How could one deliberately act confused about what the speaker was up to?

1. A father speaks to his son: "Are the windows rolled up in the car?"
2. At the bottom edge of a matchbook one reads "Close cover before striking."

3. A group of men in civilian clothes are chatting with each other in a room in an induction center. A man in a military uniform with a single gold bar on each shoulder enters the room. As he walks to the front of the room he calls out "At ease."
4. A girl at a check out counter in a supermarket speaks into a microphone attached to her cash register: "Carry out on two."
5. A group of men dressed in work clothes are variously laboring on a section of a railroad. One of them, who is doing very little himself, says, "Hit it, you red necked gandies. Hit it, get it in there, hit it, hit it, boys, hit it."
6. "It's been my experience," said the father to the son, "that a car usually starts more easily with the key on."
7. A young married couple are visiting; that morning they had agreed not to stay more than 70 minutes in order to keep down the cost of the baby sitter. The host asks the husband if he would like to play a game of darts. The husband smiles and starts to get up from the couch; then his wife interrupts, "Why, honey, it's almost ten!"
8. On the back of a commercially produced picture frame one reads "Just put the picture under the vinyl panel and slip on the frame channels top and bottom. Wet the hook and eye hangers on the gummed surface and fasten the hook on the wall and eye on back of picture and it's ready to hang."
9. "We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old." Winston Churchill, Speech after Dunkirk, 1940.

10. A child is reading aloud to himself on the couch during his rest time. He reads 'A pig ate his fill of acorns under an oak tree and then started to root around the tree. A crow remarked, "You should not do this. If you lay bare the roots, the tree will wither and die." "Let it die," replied the pig. "Who cares as long as there are acorns?"'
11. A football coach is talking to his assembled team after receiving an invitation to the Rose Bowl: "Now, men, I know you're tired after the hard season we have had. You're good, and you know it. I know you'd like to break training for a while. I'm not going to ask any of you not to break training between now and New Year's Day. I'm going to say that if anyone does I doubt if he belongs on the field New Year's Day. No one is indispensable."
12. This appeal was given before the Library Committee of Congress in Washington, D.C., March 27, 1930, for the purpose of asking that an appropriation bill to supply Braille books: "Have you ever tried to imagine

what it would be like not to see? Close your eyes for a moment. This room, the faces you have been looking at—where are they? Go to the window, keeping your eyes shut. Everything out there is a blank—the street, the sky, the sun itself! Try to find your way back to your seat. Can you picture who is sitting in that chair day in and day out, always in the dark, and only the dark gazing back at you? What would you not give to be able to read again! Wouldn't you give anything in the world for something to make you forget your misfortune for one hour?"

—Helen Keller.

13. "For this reason, all of us who believe in the aims of this program should join together to elect Republican Senators and Congressmen, who will work effectively with leaders of the Executive Branch toward the fulfillment of that program." (A presidential message in August, 1954.)
14. At the bottom of a page in a magazine, one sees a full color illustration with the caption "Typical scene on Georgia's Interstate 75. This 125-mile stretch from Unadilla to the Florida state line saves a full hour's driving time." At the top of the page one reads the headline: "New studies show: on the Interstate System you drive more relaxed." And between the headline and the illustration one reads "The Interstate System is bringing America a new kind of driving. Easier. More relaxed. Studies prove this. U.S. Bureau of Public Roads engineers, using scientific instruments, measured driver reactions on roads of various sizes. Interstate-type highways, they found, reduced driving tension by 50%. Relaxed drivers are safer drivers—one reason the Interstate System last year prevented 90,000 accidents, saved some 3,000 lives. Benefits can be measured in dollars, too—not just in savings on accident costs, but in lower operating costs for your car. And Interstate pavements of modern concrete mean important savings of your tax dollars. Strong, solid, unequalled for durability, concrete stays smooth-riding with little upkeep. Portland Cement Association, an organization to improve and extend the uses of concrete." That last little fragment is in extrememly small type.
15. The following document is issued from a federal court:

FEDERAL RULES OF CIVIL PROCEDURE: Preliminary Injunction

UNITED STATES DISTRICT COURT

Civil Action No. 2321
Preliminary Injunction

This case having come up for hearing on the motion of the plaintiff for a preliminary injunction as prayed for in its complaint, and pursuant to the order of the Court entered September 1, 1964, and plaintiff having moved the Court that all evidence submitted in the proceedings had in connection with this cause be taken and considered as evidence for the purposes of plaintiff's motion for preliminary injunction, and having heard and considered all the testimony submitted herein, and having considered the verified complaint, defendents' answer to the motion for preliminary injunction, together with the affidavits submitted in support of the temporary restraining order the entire record, proceedings, briefs, and argument of counsel, the Court finds:

Wherefore, upon all of the prior proceedings and upon the foregoing considerations and findings, and it appearing that unless a preliminary injunction is granted herein the existing stoppage in bituminous coal production will cause great loss and irreparable damage to the United States; that such stoppage will directly interfere with governmental operations and sovereign functions; will adversely affect public welfare and safety; and it further appearing that the action of the defendents may deprive the Court of full and effective jurisdiction over the claim set forth in the complaint and may impair, obstruct or render fruitless the Court's determination of this action, the court being sufficiently advised in the premises,

IT IS BY THE COURT, this first day of September, 1964,

ORDERED that the defendents, their agents, servants, employees, and all persons in active concert of participation with them be and each of them are hereby enjoined, pending final determination of this cause, from permitting to continue in effect the notice heretofore given by the defendent to the Secretary of Interior, dated August 1, 1964; and from issuing or otherwise giving publicity to any notice that or to the effect that the Agreement has been, is, or will at some future date be terminated, or that said agreement is or shall at some future date be nugatory or void at any time during Government possession of the bituminous coal mines; and from breaching any of their obligations under said Agreement; and from coercing, instigating, inducing or encouraging the mine workers at the bituminous coal mines in the Government's possession, or any of them, or any person, to interfere by strike, slowdown, walk-out, cessation of work, or otherwise, with the operation of said mines by continuing in effect the aforesaid notice or by issuing any notice of termination of agreement or through any other means or device; and from interfering with or obstructing the exercise by the Secretary of the Interior of his functions under Executive Order; and from taking any action which would interfere with this Court's jurisdiction or which would impair, obstruct, or render fruitless, the determination of this case by the Court.

IT IS FURTHER ORDERED that this preliminary injunction be and remain in full force and effect until final hearing of this cause and until further order of this Court.

United States District Judge

—Adapted from papers on appeal
in United States v. United Mine
Workers of America (Matthew Bender
& Co., Inc. - 1959, Bender's Fed.
Pr. Forms V.3)

16. James Thurber, "The Tiger Who Would Be King"

—Further Fables for Our Time

B. Informative Use of Language

Exercise 11: Identifying Informative Language

In each of the following situations, someone uses language informatively. Your primary question in this exercise is "How does one tell when language is being used informatively?" To arrive at an answer to that question, you must ask subordinate questions. Apply to the following examples of uses of language below, questions a - e (including all six parts of e) on pp. 17 - 18.

1. A geometry lesson begins: "In a right triangle the square of the hypotenuse is equal to the sum of the squares of the other sides."
2. A literature lesson includes the following reading:

(Northrup Frye, from "The Nature of Satire," The University of Toronto Quarterly, XIV (October, 1944), 75-89).

3. (The sentences in the following selection upon which you should focus your attention are underlined.)

4. A biology homework assignment includes the following reading:

(Clark Hubbs, Associate Professor of Zoology, University of Texas, "Fish," Encyclopedia Britannica.)

5. A car pulls into a filling station and the driver asks:
"Can you tell me how to get to Sixth Street?"
"Glad to. Keep going the way you were, straight ahead on this street to the third traffic light, which is about two miles from here. Then turn east on Blane Street and keep going another half mile to Main Drive. Then Turn one block north to Sicth Street."

6. A newspaper article reads:

(Sunday Journal and Star, Lincoln, Nebraska, November 1, 1964, p. 1.)

7.

--Miller and Slote, The Dimensions
of Poetry, "John Milton," p. 229.
(New York: Dodd, Mead & Company,
1962)

8. A housewife stands before her kitchen table reading a book. On the table in front of her are various mixing bowls and related items--a box of cake flour, a carton of eggs, an electric mixer, etc. She reads...."Cream butter and 1 cup of sugar until fluffy; blend in yolks and rind. Sift together flour, baking powder and salt; add to creamed mixture; add crumbs. Blend together with pastry blender, knives or finger tips, until like cornmeal. Divide in half; press one half smoothly over bottom of 8 X 12 inch dish...."

9. Two teachers are talking about the paper of a student. In the paper, the student had included eight paragraphs of published writing as if it were his own.

"How could you know that the student had plagiarized?"

"Of course there is always the difference in how well the ideas are expressed; students don't often write that well, and in this paper there was some ineffective writing about things we had discussed in class and some effective writing about things we hadn't discussed in class. That suggests he didn't write the effective passage."

"But how do you *know*? Maybe he just didn't understand what was said in class and he had clearly thought out and understood the rest of it. Wouldn't that account for the difference?"

"Well, I ran a statistical analysis of the two parts. Professional writing on literature uses longer sentences than student writing, the units made of independent clauses and their modifiers are longer, the number of modifiers is greater, the number of modifications of modifiers is greater, the number of compound sentences is higher. Count three or four professional essays and three or four student essays on the same subjects and you'll see. I counted the two parts of this essay, the first part fits the pattern of professional essays, the second part fits the pattern of student essays. And so I can be pretty sure."

"Are you going to ask the principal to expel him?"

"I don't know yet."

Exercise 12: Responding to Informative Language

1. What different uses of language are represented respectively by a wedding invitation and a wedding announcement? Why? What responses would be appropriate for each?
2. Name a half dozen written sources of informative language which one might encounter daily.
3. Recall or imagine three familiar situations in which informative language might appear in daily speech.
4. How does the informative language in each of the situations in exercise 11 gain its force--its credibility and reliability?
5. How might one accidentally misunderstand the informative language in each of the situations presented in exercise 11?

6. Might one deliberately "misunderstand" the informative language in any of the situations presented in exercise 11?
7. In each of the following instances, informative language has somehow gone wrong. The functions of informative language have somehow been misunderstood or words which are not intended to convey information, words which convey it badly, if at all, are taken as giving "facts." Read each instance carefully; then explain what misunderstandings seem to be involved.

   a. "I know Oaties are good for you. James Leanshanks, the Olympic polevaulting champion, said so."
   b. "I'm against having the city put flouride in the water. My former dentist gave me a pamphlet on the subject, but the mayor himself was against it, and he should know about what the city should and shouldn't do. Broken Arrow flouridated its water. A circus came to town and gave the animals that water, and one of the elephants died."
   c. Where did Frost have to go when he wrote "I have miles to go before I sleep."?
   d. Since Aristotle said "Man is a rational animal," he would have supported the doctrine of man's evolution, his evolving from the animal.
   e. A group of men are in a barbershop, a teenage boy is in the chair getting a haricut. One of the men winks at the others and replies to the boy, "And I suppose oranges are vegetables and carrots are fruit too?"

      "No, just tomatoes. Tomatoes are fruit."

      "Of all the nonsense I ever heard, that sure beats all," replies the man, a bit nettled, "tomatoes a fruit!"

      "That's right," the boy says doggedly. "It says so in our biology text."

      "Well, let me learn you something, son; there's more kinds of learning than book learning, and it don't take much book learning to know that's the dumbest thing a man ever said. A tomato's a vegetable, boy, a vegetable, see? A vegetable! And you'd blame well know it soon enough if you were my boy, you would!"
   f. A father and his youngest son return from an early morning fishing trip. They had caught one little perch and thrown him back. The daughter in the family, who hadn't been permitted to go along, protests they should have brought it home so she could have seen what it was like.

      "Don't be absurd," snaps the eldest son, who hadn't gone (he had been too busy studying some books on marine biology). "You know perfectly well what it was like."

      "How can I. I didn't see it?"

      "Well, I'll tell you. It didn't have any eyelids."

      "It didn't?" Her eyes widen. "Smarty pants. You didn't even see it."

8. Informative statements are verifiable; they derive their force from being verifiable. You can look at things, measure them, describe them, and write up "the facts" about them. You can ask the question, "Is this true or false?" and arrive at a meaningful answer where you deal

with "information." For each of the following statements, suggest how one might find out whether or not the statement was true:

a. "Over by the bookcase." (Assume this is to be a response to the question, "Where are you?")
[When might you look where the voice appeared to come from and see no one? How would you then determine whether the answer was true or false? How does the question of truth or falsity change if you substitute "Here" for "Over by the bookcase"?]
b. "Stopping by Woods on a Snowy Evening" . . . is one of Frost's best-known poems."
c. "The poem ("Stopping by Woods") opens with a reference to the woods . . . ."
d. "A tomato is a fruit." (Cf. "For some purposes people speak of tomatoes as 'fruit.'")
e. "He isn't really in pain; he's crying to get attention."
f. "It's measles sure enough."
g. "You're out of gas, old man."
h. "The more students write, the better they write! Assign a five page essay every other day, and the so-called composition problem disappears."
i. "You can't make a cake without flour."
j. "A flick of the wrist and the carton is open."
k. "Redheads are always hot tempered."
l. "The main character in this story begins the story isolated and confused and ends it satisfied that he knows himself, his fellow man, and his God."

C. Expressive Use of Language

__Exercise 13__: Identifying Expressive Language

In each of the following situations, someone uses language expressively. How does one tell when language is being used expressively? A man shrieks or cries or lets loose with something of the sort. The lid is off. But to answer this question more intelligently, apply, to the following samples, questions a - e including all six parts of e (pp. 17-18). How are the samples listed below alike; how different from one another?

1. A small child is walking barefoot on hot pavement, saying, "Ouch! Ooooooooooo! Ow!"
2. A mother says to her friend, "Darn that kid! He's just plain ornery."
3. One teenager says to another, "He's a real dream boat."
4. "What do dey stan' for? I's ~~gwyne to tell you. When~~ I got all wore out wid work, en wid de callin' for you, en went to sleep, my heart wuz mos' broke bekase you wuz los', en I didn' k'yer no' mo' what become er me en de raf'. En when I wake up en fine you back ag'in, all safe en soun', de tears come, en I could 'a' got down on my knees en kiss yo' foot, I's so thankful." OK

   --Mark Twain, __The Adventures of Huckleberry Finn__.
5. "Dear Diary,

   The most terrible day ever. I had to take my dumb cousin for a walk and HE passed us! I knew something horrible like that would happen. I told mother so, she made me go anyway, made me go. She just doesn't care. And then HE came. Me with a boy in the park. I could have died on the spot. Now I'll never get to know him. Ooooooooo!!!!!!! Got an A in sos."

6. "People to get even with:
   Jim: for telling mother about my eye make-up at school.
   Jane: for laughing when I answered in Latin.
   Joan: (forgot, it was serious though)
   the streetcar conductor: he's always snotty because I'm a kid."

7. "I fall upon the thorns of life and bleed."
   --Shelley

8. "I have been miserable all night, and today extremely deaf and full of pain. I am so stupid and confounded, that I cannot express the mortification I am under both in body and mind. All I can say is, that I am not in torture, but I daily and hourly expect it. Pray let me know how your health is and your family. I hardly understand one word I write. I am sure my days will be very few; few and miserable they must be. I am, for those few days,
   Yours entirely,
   J. Swift.
   If I do not blunder, it is Saturday, July 26, 1740. If I live till Monday, I shall hope to see you, perhaps for the last time."

9. "I go along with L. I. G. 100% (Public Mind, Oct. 26) on the Community Chest subject.

   "Any employer who uses force or tampers with an employee's paycheck for Community Chest purposes whould be given a punch in the mouth and a one-way ticket to Russia. An employer who forces employees to give a set amount each month is greedy enough to eventually say, 'This paycheck is mine, I will take out what I want and you can have what is left to support your family.'

   "I am 100% for good charity, but the Community Chest is unfair since there are certain organizations involved of which I do not approve. Why should I pay the high salaries of certain people and for the good times of others when I know there are children, here in Lincoln, who are going without proper food and clothing? Let people give to the charity of their choice and where it will do the most good."
   --Public Mind, Lincoln Evening Journal,
   H. F. G., Wednesday, November 4, 1964.

11.

--James Thurber, *My Life and Hard Times* (New York: Harper & Brothers, 1933).

Exercise 14: Responding to Expressive Language.

1. How does this use of language gain its force?
2. What are some of the signals that we use to suggest emotional intensity when we are using language?
3. Do we more commonly use these signals in writing or speaking?
4. Might one confuse any of the instances of expressive language represented in Exercise 15 with any other *uses* of language which we have looked at? Which? How? Why? Are all of the examples in Exercise 15 really simply expressive?
5. Might one deliberately "misunderstand" any of the cries and sighs presented in Exercise 13? How? Why?
6. Might one accidentally do so? How? Why?
7. Might one deliberately mislead someone else by setting off a verbal bang or stifling a tender whimper? How? Why?
8. James Thurber's account of his experience with botany class is not only an instance of expressive language, but is also a parable of what it is like to substitute expressive language for informative language. Explain.

D. Contractive Uses of Language

Exercise 15: Identifying Contractive Language

In each of the following situations, someone uses language to make an agreement or contract. Apply, to the following samples, questions a - e, including all six parts of e (pp. 17-18). What do you come up with?

1. Two boys squat on the floor with a Monopoly game between them. One of them reads: "Place the Board on a good-sized table putting the Chance Cards and Community Chest cards face-down on their allotted spaces on the board. Each player is provided with one token (hat, shoe, etc.) to represent him on his travels around the board. Each player is given $1500. All other equipment goes to the bank. One of the players is elected banker. (See BANK and BANKER.)

   Each player is given $1500--divided as follows: Two $500--Two $100--Two $50--Six $20--Five $10--Five $1.00. All remaining money goes to the Bank...." Both players discuss the rules, agree as to what they mean, and begin to play.
2. "Everybody was willing. So Tom got out a sheet of paper that he had wrote the oath on, and read it. It swore every boy to stick to the band, and never tell any of the secrets; and if anybody done anything to any boy in the band, which every boy was ordered to kill that person and his family must do it, and he musn't eat and he musn't sleep till he had killed them and hacked a cross in their breasts, which was the sign of the band. And nobody that didn't belong to the band could use that mark, and if he did he must be sued; and if he done

it again he must be killed. And if anybody that belonged to the band told the secrets, he must have his throat cut, and then have his carcass burnt up and the ashes scattered all around, and his name blotted off the list with blood and never mentioned again by the gang, but have a curse put on it and be forgot forever."

—Mark Twain, The Adventures of Huckleberry Finn

3.

One year after date I promise to pay to a Jimmie Donaldson, on order, one thousand dollars, with interest at 6%.

Payable at the
Farmers and Merchants State Bank
Mitchell, Nebraska

Guy Johnson

4.

No. 57837

January 24, 1965

Pay to the Order of Wurlitzer Company $\$13^{63}$

Thirteen and $^{63}/_{100}$ Dollars

Peoples Business Bank
Alfonse, Nebraska

George Wolfe

5. A man appears in court, raises his right hand as directed, and says "I do solemnly swear that the testimony I am about to give will be the truth, the whole truth, and nothing but the truth. So help me God."
6. Three men, two wearing boxer's trunks and boxing gloves meet in the center of a ring 24 feet square; the third addresses the other two: "This is a fifteen round championship bout, each round lasting 3 minutes. Don't hit below the belt, don't but with your head, hit the other guy when he's down, no rabbit punching, no punching after the bell. Is that clear? Break when I tell you to, no punching coming out of the clinch. Make it a good clean fight. OK? Then shake hands, go to your corners, and at the bell come out fighting."

7. Four people are seated around a card table. They each hold 13 cards. One of them has a scorepad and pencil at his left. They speak one after the other:

   "One club."
   "One heart."
   "Two diamonds."
   "Pass."
   "Three diamonds."
   "Pass."
   "Pass."
   "Pass."

8. A witness for the defense is called to the stand in a courtroom. He is directed to raise his right hand and asked if he swears to tell the truth.

9. (a) Dear Barbara,

   We are having a barbecue next Friday evening, September 5. We want you to be here for it and stay for the weekend. I'm also inviting Alice Logue. You can probably come together on the bus that leaves Boulder at 3:30 p.m. and arrives here at 4:35. Saturday we'll visit my grandfather's farm and go riding. You can return any time on Sunday. Bring your loafing clothes and a big appetite. The weekend won't be complete without you, so write right away and say you'll be here.

   Your friend,

   Mary

   (b) Dear Mary,

   How thoughtful you are—a weekend at your place, you've even included the bus schedules. Of course I'll come, 4:35 Friday afternoon. How could I not? Clothes is not a problem—all of mine are loafing clothes. And I'll be so glad to see you and your family again.

   Cordially,

   Barb.

10. The following appears on one of the forms that teachers fill out when they use the services of a teacher placement bureau, an organization for helping schools find teachers and teachers, schools:

> I understand that the registration fee of $5.50 keeps my name on the active list until October 1 next following the date of my registration, and that after that date my credentials will not be sent out unless I renew my registration or pay a $1.00 fee each time they are sent.
>
> I have read, and accept, the conditions of Bureau service

as stated in the information booklet supplied to registrants. While my registration is active I agree to keep my records up to date, keep the Bureau supplied with photographs, assume responsibility for seeing that my recommendations are sent in by my references, return all vacancy notices promptly whether or not I am applying, keep all notices of vacancies I receive from the Bureau COMPLETELY CONFIDENTIAL, and to report acceptance of a position or any change in my plans without delay.

____
Registrant

Exercise 16.

Contractive language permits you to ask "Will he really do it?" The answer to this question can only be given by "his" future actions; you may be asked to make a considerable commitment yourself in a situation involving language which makes some sort of contract. It's important to know where such language gets its force and how such language might get fouled up. This exercise permits you to explore these topics. Of the contractive language in each of the situations presented in Exercise 15, ask the following questions:

1. Is the author of the contract different from the contractors?
2. Is the contract part of or defined by an organization, institution, or social convention?
3. What are the "guts" of the contract?
4. What might be the consequences to the contractors if the contract were broken?
5. What gives the contract its force?
6. How could the contract be deliberately misunderstood?
7. How could the contract be accidentally misunderstood?

E. Imaginative Language

Exercise 17: Identifying "Imaginative" Language

Henry James once said something to this effect: "My purpose is to make you see and nothing more." This probably could be misunderstood too, but what James had in mind was that, as a writer, he was only trying to get people to imagine the world in a certain way. You have read fragments on stories where no one was trying to get you to learn any facts or buy any stuff or tell you what to do or get you to sign on the dotted line. Sometimes one is inclined to ask of poets and writers, "Well, then, what are they doing for their keep beside starving in a garret (and that's all a show as everyone knows)?" This unit won't answer the question, but it may start you on the right kind of search. In any case try questions a - e (pp. 17-18) on the following samples:

1. "A book is a mirror: if an ass peers into it, you can't expect an apostle to look out."

   —C. G. Lichtenberg

2. "I have a great deal of company in my house; especially in the morning, when nobody calls. Let me suggest a few comparisons, that some one may convey an idea of my situation. I am no more lonely than the loon in the pond that laughs so loud, or than Walden Pond itself. What company has that lonely lake, I pray? And yet it has not the blue devils, but the blue angels in it, in the azure tint of its waters. The sun is alone, except in thick weather, when there sometimes appear to be two, but one is a mock sun. God is alone--but the devil, he is far from being alone; he sees a great deal of company; he is legion. I am no more lonely than a single mullein or dandelion in a pasture, or a bean leaf, or sorrel, or a horse-fly, or a bunble-bee. I am no more lonely than the Mill Brook, or a weather-cock, or the north star, or the south wind, or an April shower, or a January thaw, or the first spider in a new house."

   --Thoreau, "Solitude," Walden

3. "That history repeats itself is a truism, yet we are often shocked when history proves it true. And so it is today. We knew the history of our sixteenth president. We knew he had seven letters in his name, we knew he was married in his thirties, we knew he was elected to the Presidency in '60, we knew he had as his Vice President a man named Johnson, we knew he lost a son after entering the White House, we knew his largest domestic problem was the South, we knew he met that problem with courage and forth-rightness and faith in the future of America, we knew he was a champion of human rights generally, of the rights of the downtrodden particularly, of the American Negro most particularly. We knew that he was assassinated. And we knew that he was one of those men who come only once in a century.

   "It did not occur to us though, when in '60 we elected our 35th President, that he too had seven letters in his name, that he too was married in his thirties, that he too had a Vice President named Johnson. As we watched him in the White House, we saw him lose a son, we saw him face his largest domestic problem—the South—with courage, forthrightness, and faith in the future of America. And we learned that he was a champion of human rights generally, of the rights of the downtrodden particularly, and of the rights of the American Negro most particularly. Yet we were shocked when he too was assassinated. Only then did we realize that he too was one of those men who come only once in a century."

4. Robert Frost, "Tree At My Window" (For the text of this poem see p. 15 of this packet).
5. Robert Frost, "Stopping By Woods on a Snowy Evening" (For the text of this poem, see p. 15 of this packet).

6. William Wordsworth, "Composed Upon Westminster Bridge, Sept. 3, 1802."

> Earth has not anything to show more fair:
> Dull would he be of soul who could pass by
> A sight so touching in its majesty:
> This City now doth, like a garment, wear
> The beauty of the morning; silent, bare,
> Ships, towers, domes, theatres, and temples lie
> Open unto the fields, and to the sky;
> All bright and glittering in the smokeless air.
> Never did sun more beautifully steep
> In his first splendor, valley, rock, or hill;
> Ne'er saw I, never felt, a calm so deep!
> The river glideth at his own sweet will:
> Dear God! the very houses seem asleep;
> And all that mighty heart is lying still!

Exercise 18: Responding to Imaginative Language

Imaginative language, as you have observed is language of which it makes sense to ask "Is he telling a significant 'tale', or fragment of a tale, one that gives me a better 'vision' of what I see about me?" One must first decide what such language is trying to get one to see, then test it against one's inner and outer experience. A good deal of your future work in English consists quite simply in responding appropriately to imaginative language. How does one go at it and how does it differ from language which does other kinds of jobs in our society?

1. How does the "purpose" of this language differ from the purpose of other sorts of language you have studied? Do they differ?
2. How are the following responses evidence of a confusion about what the literary language in question is for?
    a. To the aphorism of the book and the mirror: "Nonsense. Can you comb your hair in a book? Or read a mirror?"
    b. To the passage from Walden: "Since Thoreau cannot cite any data to show that God is in fact alone, he had no business saying He is. Furthermore, angels may or may not be blue (granting for the moment that they exist!), but they certainly don't live in water "
    c. To the passage on President Kennedy: "While it is true that Kennedy and Lincoln have the same number of letters, it is not true that their names have the same number of letters: John Fitzgerald Kennedy has 21 letters in it, Abraham Lincoln has 14. Besides, history doesn't always repeat itself: wars are not fought twice, depressions aren't inevitable, and new lands are discovered, explored and settled only once."

d. Robert Frost, "Tree at My Window": "This is absurd. There is nothing vague about trees, unless your eyes are bad, and there is no weather--no rain, no sun, no clouds, no hail or frost--in our minds. 'Fate' isn't a person or anything else that can have imagination. When a man can't sleep, he'd better take sleeping pills, not write such junk as this."

e. To Robert Frost, "Stopping by Woods on a Snowy Evening": "Frost was awfully tired when he wrote this. He tells us so. He apparently couldn't afford a car, and so it took him a long time to get where he wanted to go, which was a long way away. It would be interesting to know just where he had to go."

f. "Wordsworth showed me I shouldn't just drive by the city. Next time I see a city from a bridge, I'll try to feel it."

3. How does imaginative language gain its force? Can one say? (Consider each of the examples in Exercise 17 before framing your answer and refer to them for evidence in stating your answer.)

G. Cohesive Use of Language

Exercise 19: Identifying Cohesive Language

In each of the following situations, someone uses language to make his group hang together better. Of each situation, ask questions a - e (pp. 17-18).

1. Two small children have been put to bed; their mother sits on the edge of one of the beds. She says, "Two little dogs sat by the fire." Then the children begin to recite with her, and in unison all three of them repeat

"Over a fender of coal dust;
Said one little dog to the other little dog,
If you don't talk, why, I must."

2. A group of men, wearing American Legion caps, some of them carrying obvious war scars, rise from their seats in a meeting hall, face the American flag at the right front of the room, give the flag salute, and say in unison, "I pledge allegiance to the flag of the United States of America and to the Republic for which it stands, one nation under God, indivisible, with liberty and justice for all."

3.

--Willa Cather, My Antonia

4. One teenager said to another: "The party was a blast! There were some real swingers there. One fink wanted me to bug out with him, but I told him to flake off. Now I know you're going to crow on me cuz I wanted a real swinger to bring me home."
5. A group of recruits sing together:

   If the Army and the Navy,
     Ever look on Heaven's scenes,
   They will find the streets are guarded
     By United States Marines.

6. On December 26, 1941, Winston Churchill, then Prime Minister of England, addressed a joint session of both Houses of the United States Congress. The time was two weeks after the United States' entry into the Second World War. Churchill came to the United States to obtain increased aid for his country.

"Members of the Senate and of the House of Representatives of the United States, I feel greatly honored that you should have invited me to enter the United States Chamber and address the representatives of both branches of Congress.

"The fact that my American forebears have for so many generations played their part in the life of the United States, and that here I am, an Englishman, welcomed in your midst, makes the occasion one of the most moving and thrilling in my life, which is already long, and has not been entirely uneventful. I wish indeed that my mother, whose memory I cherish across the vale of years, could have been here to see me. By the way, I cannot help reflecting that if my father had been American and my mother British, instead of the other way around, I might have got here on my own. In that case, I should not have needed an invitation; but, if I had, it is hardly likely that it would have been unanimous. So perhaps things are better as they are.

"I may confess, however, that I do not feel quite like a fish out of water in a legislative assembly where English is spoken. I am a child of the House of Commons. I was brought up in my father's house to believe in democracy. 'Trust the people,'—that was his message. I used to see him cheered at meetings and in the streets by crowds of workingmen away back in those aristocratic, Victorian days, when as Disraeli said, the world was for the few, and for the very few. Therefore, I have been in full harmony all my life with the tides which have flowed on both sides of the Atlantic against privilege and monopoly and have steered confidently towards the Gettysburg ideal of 'government of the people, by the people, for the people.'"

—

7. John Fitzgerald Kennedy, remarks upon signing the Golden Book in Rudolf Wilde Platz, Berlin, Germany, June 26, 1963.

"Two thousand years ago the proudest boast was 'Civitas romanus sum.' Today, in the world of freedom, the proudest boast is 'Ich bin ein Berliner.' (I appreciate my interpreter translating my German.)

"There are many people in the world who really don't understand, or say they don't, what is the great issue between the free world and the Communist world. Let them come to Berlin. There are some who say that communism is the wave of the future. Let them come to Berlin. And there are some who say in Europe and elsewhere we can work with Communists. Let them come to Berlin. And there are even a few who say it is true that communism is an evil system, but it permits us to make economic progress. 'Lasst sie nach Berlin kommen.'

"Freedom has many difficulties and democracy is not perfect, but we have never had to put a wall up to keep our people in, to prevent them from leaving us. I want to say . . . all free men, wherever they may live, are citizens of Berlin, and therefore, as a free man, I take pride in the words 'Ich bin ein Berliner.' I am a Berliner."

Exercise 20. Responses to Cohesive Language

Review the situations in Exercise 19, asking of each the following questions:

1. How does this language get its force?
2. How does its role differ from the role of language in the previous uses examined?
3. How might it be misunderstood?
4. With what other uses of language which we have examined might this use be confused?
5. Recall or compose further illustrations of cohesive language.

G. The Uses of Language and Composition

This unit has suggested several principles, among them, these four:

a) One uses words to do different kinds of jobs, not just different jobs, but different kinds of jobs—informing, expressing, contracting, cohesive, directing, imagining, and many particular variations and combinations of these jobs.

b) The job one can do with words depends on the social and linguistic context of the job and the kind of language one uses for the job.

c) To learn to use language meaningfully is to learn to operate with language in a particular occupational or business or social situation—the "language game" situation for a particular kind of language.

d) The signals by which we recognize appropriate and inappropriate language vary from context to context and from use to use.

If we were to apply these four principles to courtship and marriage, the first principle would mean that different kinds of "language" can be used to do jobs as different as pitching woo, and indicating the speed of a boat relative to the speed of the earth; the second principle means that the language of mathematics is not very useful for pitching woo though it is the best language we have in other contexts; the third principle suggests that we learn to handle mathematical language by handling it in situations where it is "meaningful" (or has a use) and that we learn to woo, if we learn, by wooing--or going to the movies; and the fourth principle says that in certain situations, for instance, situations where the language of mathematics is used for clarifying problems in physics, what is logically important is precision, in certain other situations, for instance, in a woo-pitching situation, the best, most "meaningful" language may be vague as moon-struck poetry. We are not, of course, just making points about love and numbers but about the uses of different kinds of language.

I. Uses and Composition

What has this to do with composition? Simply this, that composition is learning to handle a form of language, the written language, and learning any kind of writing from writing a court injunction to a math problem, from writing a courtesy card to a business contract, may be considered *composition*. The written language has as many and as various uses as does the spoken, and the logical demands which may appropriately be put on it are as various. But learning a good many of the uses of the written language may not always be profitably a classroom affair. The classroom does not provide a context in which one can either make a meaningful trial of every use of the written language or discover, from what "happens" after one has written something--from what people say or do--whether one has uttered nonsense or sense. To examine composition in the light of the four principles listed above may be to become more aware of what one cannot expect from composition and to be more aware of what kinds of logical uses of language the study of composition may be expected to teach. Consider these jobs or uses of language, now, in relation to your English classroom and in relation to principles a, b, c, and d.

Informative Writing: One form of irresponsibility which we as thinkers may indulge is to feel that every statement has to be proved or, conversely, that, if all don't, none do: that "It's true because I say so" makes some kind of sense.

We may be inclined to think "Every sentence must be true or false." But the "Fellows, all together now," said to a row boat crew cannot be examined as *true* or *false* in the way that "Smoking causes cancer" can be; the "I do" in a marriage ceremony cannot be followed by an indication of its truth or falsity. Since these statements do not offer information, since offering information is not what they are for, they do not follow the logic of sentences which are used *for* eliciting yes-and-no, true-and-false answers. People who forget these utterances and utterances such as "You're nothing but a blockhead!," who forget about the multiplicity of jobs which language does, including expressing anger without implying an H-C-O formula, may be inclined to think of every sentence as somehow a "picture of reality," to think of each consequently as either a *true* or *false* "picture of reality." This is a mistaken notion, appropriate to the wild foolishness of Swift's Grand Academy of Lagoda. Where we do make statements concerning which it is appropriate to ask whether they are true or false, we may be expected to provide appropriate evidence for the truth of our statements in our writing, and, hence, to know what appropriate evidence might be. We have a responsibility to picture accurately where we pretend to picture. That is part of the study of logic.

Many sentences are not at all like pictures, however; they are more like contracts or cries or pokes. Sometimes we may become confused as writers because we feel "information" is called for in a writing assignment when it is not. Consider the following topics as potential theme subjects.

I. A. Ham has more Vitamin A than does steak.
   B. Ham has a better taste than steak.
II. A. Iron production in capitalist countries develops at different rates from iron production in communist countries.
   B. Iron production in capitalist countries develops along corrupt lines simply because capitalism is corrupt.
III. A. Odysseus is consistently pictured as a wise and versatile man.
   B. Odysseus is consistently pictured as all that men in Homer's time and our time should aspire to be.

The form of each of these statements suggests that to make it stick we must know a great many facts about the topic. Grammatically, the second sentence in each pair is roughly equivalent to the first, and each sentence would appear to attribute something to the initial noun, the attribution of which could be supported by "evidence." But if we look at the topics more closely, we discover that, if we were asked to write essays on topics such as the A topics, we would know where to go for "facts"—at least we would have an inkling as to where a sophisticated investigator would go. We know something about how scientists or economists or literary explicators might go about getting the facts to support such remarks. But, if we were asked to look for "facts" or "information" which would support or invalidate the suggestions contained in the B topics, we would be asked to look for what can't be found; and, if we began looking for such facts and information, we would look in vain. Essays which would make the B statements stick might require that one draw on the imaginative or directive or cohesive function of language or some combination of these. They do not depend on information—facts. A man who believed that ham tasted better than steak might write: "Imagine a ham, properly roasted with a sugar crust. Think of the red color, the smoked smell, the delicate texture. Remember the black outside toughness of a steak, its raw flabby center." And so the piece might go. He would not have offered evidence for his position; and it would be meaningless to try to write up "evidence" to show that he was wrong. He has asked us to imagine and remember. When one is asked to prove that Odysseus represents what men in Homer's time and our time should aspire to be, one is not being asked to give facts about Odysseus—or really to prove at all—but to say, and to say persuasively, that "Odysseus' kind of man is my kind of man" (directive? cohesive?). Information isn't central in making this point stick but knowing one's audience, its ideals, what goes over with it and so forth is.

1. The principle that language has a multiplicity of uses forbids us to regard the composition process as a process used only to set down information, to describe or picture "reality." (Principle a) Writing has as many and various uses as does speaking; the use depends on the context in which the

writing is done, what the language "does" in the context.

2. The principle that different uses of language require different criteria as to what is meaningful and what is not suggests that the B sentences should not be regarded as functioning logically in the way that the A sentences do (Principle d).

Expressive Writing: If some people who write about writing sometimes speak as if a composition's only use were informational, other people who write about writing sometimes talk as if every written word were some kind of self-expression. But consider the stock market reports in your daily newspaper. To speak of these as "expressing" anyone is meaningless. The report is drawn up "anonymously." How the people who draw up the report feel or hurt or love or cry in no way affects the information which gets into the report (except as pain may lead one to make accidental mistakes). Simple information is given upon which we can choose to act or not to act. It is useful to remember such forms of writing as stock reports when someone says that all writing is "an act of self-expression" just as it is useful to remember marriage contracts when someone says "all writing communicates information."

Expressive language implies its own criteria for "what makes sense"; these do not have to do with truth or falsity as do the criteria of informative writing, but with honesty and dishonesty, sincerity and insincerity, transparency and opaqueness, directness and indirection. These criteria apply as much to its written as to its spoken forms.

Consider a case. I am writing a love letter. I wish to express to my gal, a gal with whom I get along pretty well, my feeling that our love affair is the "real thing." Do I go around looking for evidences, information, proofs, which cinch the case? "My evidence that we were meant for each other is that I think of you twenty-six times per day on school days and between fifty and seventy times per day on weekends." Of course, I don't. If I should feel that I have to prove my case, the chances are that I don't know much about love or love letters for that matter. If I mean what I am saying, my whole behavior reinforces what I say (I don't have to prove). And if I write, I perhaps----------- well what do I say? My method is probably to use no method, to be as vague or as precise as getting out my feelings requires but mostly to be unselfconscious in getting these out.

This kind of language game will probably never be taught except as living teaches. Love letters, "expressive" writing, the lyric cries of the heart, cries and sighs of whatever sort, are relatively private and, therefore, relatively likely to be learned, if learned at all, from other private writing (or speaking as in movies), probably not from the classroom. There tend to be few real examples of such private language in the classroom, few instances in which one could observe this kind of language work. Further, in the classroom there also tend to be few instances in which a student is so aroused that expressive language is an appropriate response for him. If he is aroused to strong language, he would normally be imprudent to indulge it. One does not and probably cannot learn to use language for this kind of job in the classroom.

1. That all writing is not self-expression is simply a corollary of the principle that language has multiple uses (principle a).
2. That expressive writing (such as writing in a love letter) is not to be judged by criteria of accuracy, faithfulness to fact, plenitude of "evidence"

is a corollary of the principle that the criteria by which we judge when language is being abused vary (principle d). If we had reason to say concerning a writer who seemed to be expressing himself, "He doesn't really mean it," "He's putting on," "What he says is so artificial," we would be saying sensibly that the expressive uses of the written language were being misused and in the strictest logical sense.

3. That one cannot learn to use much expressive language such as the language of love letters (if, indeed, expressive language is ever learned) in the classroom is a corollary of the principle that to learn how to use language meaningfully is to learn how to operate with it in the situations where it can be meaningfully used. (principle e). One learns to write love letters by being in love and saying unfeignedly "what one feels."

Contractive and Cohesive Composition: No one, it would appear, has suggested that all writing is writing designed to contract parties to the performance of an action or the sustaining of an attitute (i.e., "to love, honor and obey"). Nor has anyone ever suggested that all writing works first to bind members of a group together, or to emphasize whatever binds them together and gives them a sense of community. Indeed, when we think of what we do with writing, we are likely to forget to what extent cohesive and contractive uses and uses analogous to them are significant in the writing which we read and the writing which we may eventually do.

When we confront writing designed for cohesive and contractive purposes, we may be inclined to apply irrelevant "logical" objections to it as if it were designed to give information or express "sincere private feelings." For instance, old school cheer books include the cheer "Cigarettes, cigarettes; butts, butts, butts; Middleton Springs is nuts, nuts, nuts." Leaving aside the question of whether such a cheer is in good taste, a person might object (indeed, as a teenager, the writer of this essay did object that such a cheer does, in fact, give false information: the students at Middleton Springs are clearly no more "nuts" than the students in Omaha, Lincoln or Sidney. But the important thing is that no one who understands the use of such a cheer sees it as offering information about Middleton Springs, as offering, say, the results of some psychiatric investigation; the cheer does not even offer to render impressions gathered from a visit to Middleton Springs. On the other hand, a sensitive person might be tempted to say, "But that's not the point; the cheer may not be giving information about Middleton Springs, but it does not express my personal feelings about Middleton either; I have a friend over there." And of course, it is equally naive to expect that something such as a cheer should express "sincere personal feelings" since part of what goes with cohesive uses is that the individual forgets about many of his "private sentiments" and uses language according to the usage of his group—not because he is dishonest but because he wishes to emphasize his essential solidarity with one or another group.

Cohesive writing says such things as "We are a peculiar people, elect of God"; "We are a community"; "We belong together, sharing hopes, fears, desires, understandings"; "Rokar, stokar, Thor ock hans boker: Gothenburg, Gothenburg, Gothenburg." It is like a handshake whose primary function is to emphasize the solidarity of the group and the willingness of each of its members to abide by its general customary system of social, religious, political practices. Myths often have this cohesive use as a primary use; to object that they are "unscientific" is to fail to understand a good part of their cultural function.

If we write school songs or cheers or chants, if we shout limericks that emphasize our in-group superiority ["Ya-Ya, Ya-Ya, Ya-Ya."], we write pieces whose primary function is to bring us together or to keep us together. Such writing may arise so spontaneously from the community factor in our various cliques and societies that it may not be teachable in the classroom. And much of the writing which is self-consciously intended to have a cohesive use does not, in fact, function in this way. For instance, writers of many ages have written various sorts of alternative rituals for the offices of the western liturgical churches. Most of these have proved ephemeral. Rarely does newly created religious ritual last or become part of the meaningful worship life of a group, partly because religious ritual generally emphasizes traditional group beliefs and does so in a language which habitual use has hallowed. New words cannot do what the old words do. Hence it is perhaps that the language of ritual generally changes very slowly (but note English for the Latin mass) and its content, hardly at all. Such forms of group hallowed language are not what we can generally study to emulate in learning the discipline of composition. The art of making people feel that they belong together may be an important part of learning to write. Unless a writer or a speaker can, at least for the moment, create some sense of community in his audience, he generally has problems on his hands. He's probably partially failed. Most published writing somehow shakes our hand and says "We're in this together." But it does this as part of doing something else; thus seldom do we study contractive and cohesive language by itself. On the other hand, one can think of instances where words have been used self-consciously, and in a fashion which can be self-consciously learned, to make people feel an intense "community." Hitler's speeches created a widespread sense that "Germany" was all that counted and that all personal ambitions, designs and values, ought to be subordinated to the mystical state; yet, the language of Hitler's speeches was a very self-conscious language, carefully selected to play on German fears, anxieties, desires for revenge, and so forth, a language contrived to create the sense of cohesion in its auditors and readers. One could learn the diabolic art of such speeches and practice their rhetoric, with equal effect perhaps, in a political context like that in which Hitler appeared. On the other side, one could perhaps learn the art of Churchill's wartime speeches even as he certainly self-consciously learned how to do them from reading Edward Gibbon and T. B. MacCaulay. Babbitt's speech functions to make Boosters feel they belong together and it does little else.

We do not often recognize the significance of the contractive and cohesive uses of language, their logical status, or their place in the discipline of learning composition.

a. Our failure to see the uses of language which we have described in this section as significant uses of language or of composition is related to our tendency to reduce the uses of language to a single use, the failure to attend to principle a.
b. The irrelevant logical objections which we may raise against a particular bit of cohesive language or contractive language are related to a failure to attend to principle b. Coherent logical objections have to do with whether the language obliges (contractive) or binds (cohesive).
c. That we can learn in the classroom to handle meaningfully some forms of cohesive or contractive language, but we cannot learn to handle other forms meaningfully (though we might imitate their surface rhetoric), has to do with principles b and c.

Directive Uses of Language: Conventionally, composition books divide the business of writing essays into two divisions: exposition and argument. Exposition is supposed to be such writing as simply provides information concerning "the facts of a case" whether the information be such information as is discovered and described in the nuclear physicist's laboratory, in the historian's library or in the hiker's country walk. Argument is supposed to be such writing as provides information but provides it in such a way as to get the reader to reject one course of action and accept another; and handbook treatments of argument usually begin with rather simple descriptions of inductive and deductive logic, rules for getting the facts straight, and then go on to consider how one presents the facts, the manner one uses in presenting them when they are presente in a specified context: i.e., to a hostile, sophisticated audience, to a friendly unsophisticated audience, to a friendly sophisticated audience etc. In short, writing which speaks about argument and exposition, or argument and exposition, narration and description, speaks as if language had only two uses: providing information (exposition, narration, and description) and giving directions (argument). Such writing about composition may also speak of the second of these uses, argument, as if it were generally only a matter of giving information in a particularly winsome way so as to produce the right actions or attitudes in one's readers.

If directing were always partially a matter of informing, of course, learning to direct people would be always partially a matter of learning to master the art of gathering and organizing information. But sometimes, the "art" of directing is no more than holding a certain job. Information in itself contains no "directions." We do sometimes make decision on the basis of information, and here we can expect to have to be as responsible in handling information as our knowledge of the field and our capacity to organize what we can find allow (the 10th grade units consider this further). But often we give directions where no supporting information is asked for or required; we do this in writing as well as in speaking. And here to make the efficiency of our direction depend on the accuracy and completeness of our information, as composition books sometimes do, would be nonsensical. Good directions may be given without anything that can be called supporting evidence; and other equally good directions may have to be given before any very accurate supporting evidence is to be had.

Let us take some examples. A certain centurion remarked concerning his giving of directions;

> I am a man set under authority, having under myself soldiers; and I say to this one, Go, and he goes; and to another, Come, and he comes; and to my servant, Do this, and he does it.

The centurion commands. His language is simple: "Go." The man goes. The Roman centurion's power to prevent disobedience is great as is also the Roman soldier's sense that his job is to obey apart from any consideration of possible punishment. The language performs its "role," does its job, when the command is obeyed. And the language in this situation does not work like language where "facts" or evidences come in as part of the effort to direct. The command ("Go") and the going are all. Assignments which teachers write on the board work somewhat in this way, particularly in schools where teachers have what is called "the respect of the class." English teachers are not required to produce evidences that their assignments will help one understand English better precisely because their role as English teachers--and the training which goes with that role--implies that directions from them are to be obeyed if one is to "learn English." Part of "learning English with an able teacher is learning to obey the English teacher's command--written on the blackboard. This does not mean that one expects to, as a student, accept the teacher's informative statements in the same spirit, accepting opinion as fact etc. The English teacher has authority over her students. She normally does not offer or need to offer what composition books call "an argument" in giving her work directions: i.e., evidences, proofs, etc.

Consider the following description of an imaginary language in Ludwig Wittgenstein's Philosophical Investigations:

> 2\. Let us imagine a language for which the description given by Augustine is right. The language is meant to serve for communication between a builder and an assistant. A is building with building stones: there are blocks, pillars, slab, and beams. B has to pass the stones, and that in the order in which A needs them. For this purpose they use a language consisting of the words "Block," "pillar," "slab," "beam." A calls them out--B brings the stone which he has learnt to bring at such-and-such call————————Conceive this as a complete primitive language.
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> *******************
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> 8\. Let us now look at the expansion [of the language we have described]. Besides the four words "block", "pillar", etc., let it contain a series of words used as *** numerals (it can be the series of letters

> of the alphabet); further, let there be two words, which may as well be "there" and "this" (because this roughly indicates their purpose), that are used in connection with a pointing gesture; and finally a number of colour samples. A gives an order like: "d-slab-there". At the same time he shews the assistant a colour sample, and when he says "there" he points to a place on the building site. From the stock of slabs B takes one for each letter of the alphabet up to "d", of the same colour as the sample, and brings them to the place indicated by A. --On other occasions A gives the order "this-there". At "this" he points to a building stone. And so on.
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> ******************
>
> 10. Now what do the words of this language signify?--What is supposed to show what they signify, if not the kind of use they have?
>
> ********************
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> 18. Do not be troubled by the fact that [the languages we have described] consist only of orders. If you want to say that this shews them to be incomplete, ask yourself whether our language is complete; --whether it was so before the symbolism of chemistry and the notation of the infinitesimal calculus were incorporated in it; for these are, so to speak, suburbs of our language. (And how many houses or streets does it take before a town begins to be a town?) Our language can be seen as an ancient city: a maze of little streets and squares, of old and new houses, and of houses with additions from various periods; and this surrounded by a multitide of new boroughs with straight regular streets and uniform houses.
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> 19. It is easy to imagine a language consisting only of orders and reports in battle.--Or a language consisting only of questions and expressions for answering yes and no. And innumerable others.--And to imagine a language means to imagine a form of life.

The writer here was trying to show that learning how to use even a very simple language is not learning about objects primarily or concepts but learning what words said in a certain way in a certain context are supposed to do. And here they do the job of giving directions and "getting up buildings." And they do this using very simple resources: slab, pillar, board; a,b,c. Your classmates who have worked with carpenters or on construction crews know that houses do get built and forms assembled without much effort on the part of the foremen or workers to use a more complicated language to direct one another (as apart from their general conversation, patter, chit-chat, gossip, etc.) The philosopher ends his discussion, "To imagine a language is to imagine a form of life." He might have said to learn a use for language is to be part of a kind of life. Had the Roman centurion written his directions or the foreman written "slab" on a materials list for a man working for him, the command would have been obeyed. When an officer commands or a foreman orders, when language which directs is used in social contexts where the fellow who takes orders either has no reason or no opportunity to disobey them, no particular art in handling language is demanded. Or, rather, the art is learned in learning the job.

Your composition teacher probably could not have told the Roman soldier how better to say "Go" by teaching him a lesson in argument; self-consciousness, offering reasons and so forth, might make a centurion lose his sense of authority the building foreman and his helpers to say or write "Slab" so as better to get the slab slabbed into place. The forms of life which go with directions of the kind we have described require, as part of their efficiency, that simple directions be obeyed straight away. The forms of life are such that no purpose would have been served by complicating matters: making the directions longer, giving evidence as to the good sense of the direction, asking the subordinate to explain his viewpoint and so forth.

Do not expect "composition" to help you with every form of writing which involves the giving of directions: simple job directions, direction on order forms, directions on courtesy cards, the directions in some kinds of business letters etc. Training in writing directions themselves as apart from the context in which they are given will not necessarily help you to give them more effectively because learning "how to do it" is part of learning one's role (principles b and c). Training in argument will not help you in giving such directions because these directions do not work like arguments in essays. "On the job" training, that is, participating in the civilian life where such commands are given may do more than any school can do to help you with whatever direction-writing needs to be done on some new jobs or in some new roles (cf. principles b and c).

There are of course kinds of directive language which you can expect a composition course to help with. Some of these are very like the uses which we described as not part of "teachable" writing. Some people learn to write various kinds of complex business directions in a course in Business English. One does not know how effectively such courses prepare one for doing the real thing. Curiously many efforts to teach composition in "practical" areas try to simulate ordinary life situations in the classroom to teach "how to write directions in ordinary life situations." Such pedagogy recognizes tacitly that learning a directive use of language is learning a form of life and tries, certainly sometimes unsuccessfully, to simulate the ordinary extra-scholastic form of life in the scholastic situation. Certainly much that is important in writing "directive" pieces, particularly essays, can be learned in school. But this learning tends to be learning to use language for "uses" which bear a family resemblance to classroom uses. In our society, a great many very important directions are not given in situations where the "commander" has both the clear sense of his authority over other men and the clear authority over them which the Roman centurion has. Frequently directing men requires that one write for them such an essay, or proposal, as will give them the facts of the case, possible ways of acting on the facts, propositions as to what are the most moral, most practical ways, etc., etc. Frequently, directing requires weighing, balancing, offering options; not just giving a command. And here a study of argument is helpful. Here we require such instruction as writing essays, discussing their logic and organization, the persuasiveness of their language and their assumptions about their audience can give us. Even now you participate in kinds of life different from those described by the foreman-worker situation or the centurion-soldier, areas of life where you are asked to give directions without "having authority" and where a study of both the craft of persuasion and the discipline of logic are helpful. You will participate in--you do participate in--political discussions, financial discussions, discussions about books, records, and pictures; discussions about what people should or should not do; discussions about what governments and communities of nations should or should not do; as you discuss and endeavor to direct your auditors or readers, you will find that often your authority will depend both on who you are and the accuracy and cogency of what you know. Here part of school composition, the study of argument, may help.

In summary:

a. The conventional distinction between exposition and argument describes two uses of language, language used to inform and language used to direct. The distinction fails to recognize the multiplicity of logical uses to which we put writing. The usual description of argument ignores situations in which directions are given and obeyed without the offering of "evidence" in support of the meaningfulness of the direction, situations in which to ask for "evidence" would be to make a nonsensical logical demand (Principles a, b, and d).

b. The "giving of directions" in other situations may be only partially a matter of role and may be at least partially a matter of learning how to marshall evidence relevant to one's direction. Such evidence can be most usefully scrutinized for its accuracy in relation to the context in which the direction is given (principle d). "Thousands of people are dying in the North Pacific Flood; give to help the Red Cross." Such a direction does not require precise numbers of the dead.

II.

We have considered some of the uses of language in relation to the principles of this unit and the context of the classroom. To do this we have, in effect, had to go at the pie a bite at a time, so to speak. We took only a few bites, looked at only a few uses, and should be rather careful not to equate our few bites with the whole pie. The grammatical forms of our language make it very easy for us to slip into just this kind of oversimplication--and even beyond into potentially troublesome confusions. One might very easily confuse uses of language and the traditional modes of the English sentence.

It is customary for traditional English grammar books to divide sentences into four classes:

declarative sentences, e.g. The rhinoceros is on the mat.
interrogative sentences, e.g. Where is the rhinoceros?
imperative sentences, e.g. Get the rhinoceros off the mat.
exclamatory sentences, e.g. Oh! That rhinoceros!

It would be a mistake to think that because a sentence has one of these grammatical forms it must follow that it has a certain use. For example it would be a mistake to think that all declarative sentences are used informatively, that all interrogative and imperative sentences are used directively, and that all exclamatory sentences are used expressively. As a general rule this is true, but not always. For example, a declarative sentence can be used directively. We are all familiar with the declarative sentence "I would like more salt" being used directively. The declarative sentence "There's the water" can be used directively. To consider another possibility, interrogative sentences are occasionally used informatively, as in "Isn't it true that, if DeGaulle hadn't become a dictator of France, Algeria would still be a French problem today?" Interrogative sentences can be used expressively, as when a woman exclaims in surprise and shock, "What was that?" after a jet plane causes a sonic blast.

from these examples it is clear that the grammatical form of a sentence is not to be identified with the use to which the sentence is put, nor is it true that from knowledge of the form of the sentence its use in some context can with certainty be inferred. If the grammatical form of a sentence does not lay bare its "use," neither does what the speaker or the auditor says about its *use* necessarily tell you what the use of a sentence or passage is. A speaker might say that the De Gaulle sentence is "only an open question" when it clearly isn't and the sentence might be considered by a Frenchman to be only an insult ("dictator in France, eh!" --pow) when that is not its use. The use is what the sentence *does*, not what one says that it does.

III.

An important modern philosopher, Ludwig Wittgenstein, in his book *Philosophical Investigations*, asked how many different uses are there for language? Can language only be used informatively, expressively, and directively? Can it only be used to bind us to an action, to reassert our part in a group, or to make us see in a new way? Wittgenstein answers: '. . .There are countless kinds: countless different kinds of uses of what we call "symbols," "words," "sentences."' He then invites us to review the various uses to which sentences can be put:

Obviously, there are not merely three or five or six uses to which language can be put; there are countless uses.

IV. Use-mixing fallacies

We have suggested above that people confuse one use of the written language with another--that is, they make the mistake of thinking, for example, that language used expressively is used directively. It is easy to imagine cases in which someone confuses two of the six uses distinguished earlier. For example imagine someone arguing "Homer is a liar because he said the Numph Calypso prevented Odysseus from returning home, and as we all know, there are no nymphs." In this example the arguer has confused an informative use of sentences with a use to which sentences are put in imaginative fiction. He has made the mistake of thinking that Homer was using the sentences in an informative way. He also seems to regard mythology as language used informatively. It is most likely that he either does not know that *The Odyssey* is fiction or he does not understand what fiction is. Thus his argument is unsound because it confuses one use of language with another. We will call an argument which contains this confusion an instance of the *use-mixing* fallacy. Thus our first example, the "Homer is a liar" argument, is an example of the use-mixing fallacy.

Here is another example of this fallacy:

A: *War and Peace* is a better novel than *Gone With the Wind*.
B: I think *Gone With the Wind* is a better book. Why do you think *War and Peace* is better?
A: Here are the reasons. First, . . .
C: Don't bother. Don't you know it is silly to debate whether some book is better than another? It is just the same as debating whether dark meat is better than white meat. All that can rationally be said is that some like one and some like another. So some prefer *War and Peace* to *Gone With the Wind* and some like *Gone With the Wind* better than *War and Peace.* That's the end of the matter.

C has confused sentences used to express mere matters of taste, e.g. "Light meat is better than dark meat," with sentences used to express aesthetic judgments, e.g. "*War and Peace* is a better novel than *Gone With the Wind*." There are, of course, important similarities between these two uses of language. For example, of neither can we ask "Is it true or false?" That is, both are examples of language used non-informatively. But there are important differences as well. Of aesthetic judgments we can meaningfully ask "What reasons do you have? What is your justification for your claim?" And these questions are clearly out of order for expressions of taste. Such questions do make sense in aesthetic contexts because those who are experienced in fine arts agree, often implicitly, about the standards or criteria by which one can judge, on the whole, whether one work, say a novel, is clearly better or worse than another. Thus the phrase "better novel" or "good novel" is applied to a novel which accords with these standards. Justification of such a judgment thus takes the form of giving reasons why the books meet or fail to meet these standards. There are a number of such standards which generally are not articulated but which are presupposed in aesthetic disagreements and in aesthetic arguments. Here are two examples: A novel is better insofar as it gives a true picture of life and human nature; a novel is better insofar as the novelist is able to state what life and what people are like. When experienced readers differ about the merits of a work, often their disagreement involves weighing one standard against the other. Since comparable standards do not exist in connection with mere matters of taste, justification of matters of taste is ruled out. This is why such questions as "What reasons do you have?" are unanswerable when asked of expressions of taste.

Fairly clearly the use-mixing fallacy is often a reduction, a simplification of the complex nature of language. And one can see that it might easily come from assuming that a frequent use is the only use. Because we do often see or hear language informing we might easily come to say that language only informs. There are other causes of this kind of error, too. One of them is seen in the confusion of aesthetic judgments and of expressions of taste. It is likely that C noticed that there are some similarities between the two (of neither can we ask "Is it factually true or false?") and from this concluded that they are the same thing. The reasoning takes this form:

A has properties X, Y, and Z.
B has properties X and Y.
Therefore B must have Z.

This is an example of analogical reasoning and will be discussed in later grades. Often reasoning of this kind leads to mistaken judgements, as we are suggesting it did in C's case. Thus the second way in which use confusions can arise is through analogical reasoning.

A third, and much rarer, cause of the use-mixing fallacy is illustrated in this rather long example--our last--of a use-mixing fallacy:

> There are three basic functions of language: the informative, the directive and the expressive. How should we classify what are ordinarily called 'ethical judgements?' For example last night I read this: "It is wrong for the Governor of Ohio to have balanced the budget by firing employees of state hospitals since as it is they are disgracefully undermanned." This is an example of a moral judgement. Now when you make a moral judgement you are not using language informatively, for we do not say that such judgements are factually true or false. If moral judgements were true or false, there would be no disagreement about them once men see what the facts are. But, as we all know, there is disagreement in moral matters among reasonable men. On the other hand, a moral judgement like "It is wrong for the Governor of Ohio to have balanced the budget by firing . . ." is not language used directively. The one who makes the judgement is making a judgement and is not, ordinarily, commanding or requesting something. Therefore moral judgements must be language used expressively. Moral judgements are thus nothing but expressions of feelings and emotions.

The arguer, as we can clearly see, has confused moral judgement with language used expressively. And he has based an argument on this confusion; thus the above is a use-mixing fallacy. But what is of particular interest is how he came to make this confusion. It was not through analogical reasoning, nor was it through trying to fit all language into the informative category. Rather the mistaken belief that language has just three functions--informative, expressive, and directive--and that all language can be classified in one of these three categories led to this use-mixing fallacy.

H. Some Muscle Building Exercises:

Many of you presently write for school publications and will write for publications put out by your church, your university, your company, your press, your "society" or whatever. All of you will probably write speeches or reports which announcedto an audience "what the facts of a case are," and many of you will write business reports. Try to anticipate all of the unpublished or published writing, directed to an audience, which you will have to do in your lifetime and try to describe the kinds of uses which that writing will have and what, given the use, will determine whether your personal handling of this particular use of writing is effective and meaningful or ineffective and nonsensical.

When and where might you be asked to do writing which informs? directs? contracts? expresses? imagines? language which brings a group closer together?

Where will you be asked to do writing which involves other uses of languages or mosaic combinations of these uses? Consider how you will learn to do this kind of writing and how you (and your audience) will know whether your writing has done its job and done it well? How will you learn the form which you are to use in doing the writing? How will you learn what kind of sentences, words, rhythms to use? what kinds of "situations" or "facts" or "evidences" or "incidents" or "stories" to bring in or leave out? How will you learn to handle the written uses of language needed for your message, your role, and your audience?

To be clearer about what considerations may be brought to bear on some hypothetical samples of each of the uses of written language, try doing each of the following writing chores:

First: Write a piece which puts together information which you have gathered, which offers evidence for a generalization, bits and pieces of observation in support of a hypothesis, something of that sort. In writing the piece, gather the "facts" yourself (and do not go to a secondary source such as the encyclopedia or another book). Then marshall the facts in a one or two page essay and allow your classmates to judge whether your information seems sound enough, complete enough, whether it fits together well enough, to be "true" beyond reasonable doubt. Discuss what more you need to do to make the piece a sensible, meaningful job of informing. Before you write, decide on the context in which you anticipate that your writing will be used (i.e. a popular magazine, a private note, an on the job report, a business letter, a scientific paper, etc.) so that your classmates may make a guess as to what kind of completeness, accuracy, coherence of information they should probably require of you.

Second: Write a piece in which you endeavor to direct a group of people to do a new kind of activity (voting, non-violent demonstration against racism, reading of Greco-Roman classics, admiring the designs in modern billboard advertising, hothouse gardening, listening to Rock-and-Roll). Be concerned less with how they should do it than with why they should. Consider what would give force to your directions, what would make your audience feel that it should "do what you say"--a pile of facts, an emotional appeal, the force of the institution you represent, a custom. Then read your piece to your classmates, in as persuasive a fashion as you can, and allow them to discuss the extent to which you have given your "direction" sufficient weight to make them, as citizens soon to come of age or as the putative audience of the piece, want to obey it. Then revise your piece, after your classmates have had a go at it, to see if you can make it a more effective piece of direction-giving.

Third: Try writing a poem which gives expression to some relatively private feeling of yours (not so private as to embarrass you or your classmates). Write the poem to "get something out of your system"--as if it were an "ouch," an exclamation ("I fall upon the thorns of life and bleed."), or a shout of joy and exultation. Then have your classmates discuss which bits of self-expression seem phoney and why. Why is it so difficult to "express oneself" in writing when it is so easy to do this in talking ("Yippie!")? Try to isolate what makes for believable self-expression and what makes for specious-sounding writing in the same vein.

Fourth: Now try writing a piece which will contract you and another party, to the performance of a certain act or to adherence to a certain attitude. First write a piece which is a legal contract (or simulates a legal contract), copying out the legal language of a court or public document and supplying names, dates etc. applying to your circumstances and community. After you have written the contract, try writing an informal "contract" such as might be used in your own in-group or clique or one which you know and indicate the circumstances and purpose for which it would be used. (Cf. the contract from Huck Finn above). Try to analyze what gives each of the contracts its force or lack of force in binding two parties (or more) to reciprocal action. What separates the effective language in the legal contract from that in the clique contract? Which would be more likely to involve a commitment which you would respect in any circumstance? which a commitment which you would fulfill gladly? Try to identify, with your classmates, the contracts which are wholly ineffective, given their group, circumstances, purpose, and indicate why they wouldn't move a flea to do what he's promised.

Fifth: Using what you know of Indian chants, incantatory pieces, school yells, work-songs, folk songs, patriotic and service songs, clique jingles, try writing some bits of "cohesive" writing. Try first a school cheer, or a school, club, (or clique) jingle or song; then try some "folk songs" which you imagine as written for your school, or "work-songs" written for your companions in a work-situation. Finally, try to write a more subtle essay or speech whose use will be primarily cohesive: to bind your group together. If these were "for real" would they be written down probably? How do your songs or jingles make the members of the group feel that they belong to each other: through rhythm? through appeal to custom and customary attitudes, mores and beliefs? through mockery of an "out-group"? how? To what extent do giving directions and disseminating what appears to be information come into this form of writing? Try to judge, with your classmates, what makes for an effective bit of writing to "make us stick together." Do not expect that what you do in this area will have the cohesive force or meaning that tribal rituals, chants, and some myths have in the lives of men in closed, relatively "homogenous" cultures where the sense of community between man and man in the group is much deeper and more spontaneous than is that sense in our society. Your attempt to write in this mode will be useful if it gives you some sense of what goes with language-games whose primary purpose is to make the player feel that he belongs.

Sixth: Try writing a descriptive piece in which you ask your reader to "imagine" an experience in a new way--as carrying a content, producing a different emotion, creating a different sensation, or conveying a "symbolic" meaning different from that which he would usually assign to it. What are the chief problems in doing this kind of writing? How can one tell when it is well done, or can one tell? How is this use of language different from the informative use? Are they always clearly separated? How is it different from the directive use? are they separated clearly? from some cohesive uses? To what extent does the effectiveness of this kind of writing, as you and your classmates do it, depend on close observation, or on what the observer brings to what he sees, or on the observer's cultural background?

After you have finished writing the piece in which you ask your reader to imagine an experience in a certain way, rewrite the piece asking your reader to imagine the same experience in a totally different light, adding some new meaning, sensation, emotion.

After you have tried your hand at looking at and playing some of the language games which we normally play, after you have looked at some of the confusions which may go with each, at the kind of clarity or discipline or excellence which each may demand, try analyzing a few published essays in a magazine (Scientific America, Atlantic, Harpers, Readers Digest, National Review or the New Yorker) to see what kind of things they are doing with language, where they are excellent and where they fall short, where they make sense and where they don't, where their information is accurate, their directions compelling, their imaginings "insightful," their approach to whatever audience they wish to unify, non-divisive for that audience and where they are not. When you (or a group of you) have found what you think to be a good essay in the terms described above, analyze the various uses to which language is put in the essay and try to show why the language is used responsibly, meaningfully, well, in the essay. Your class may wish to make up a sort of model anthology of half a dozen excellent essays exhibiting different kinds of uses of language (or mosaic patterns of uses) which you can study and study to imitate.